

THE METROPOLITAN MUSEUM OF ART

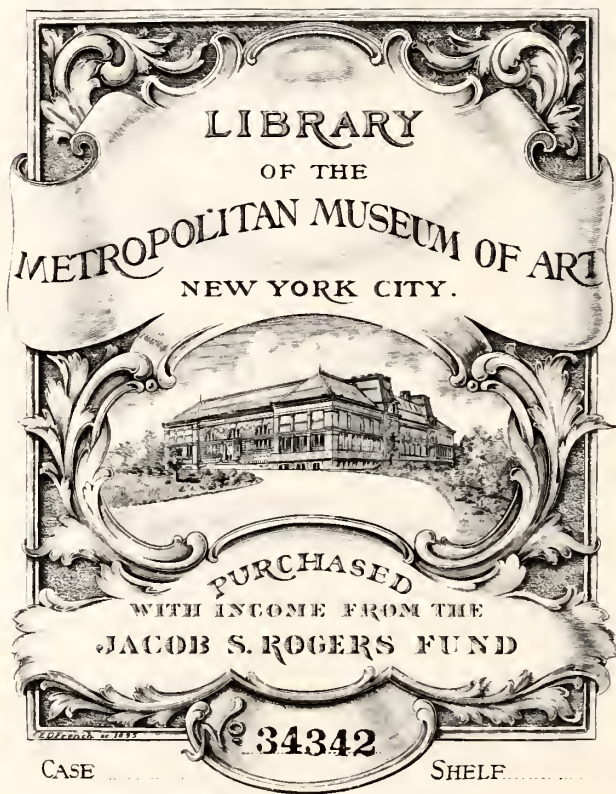


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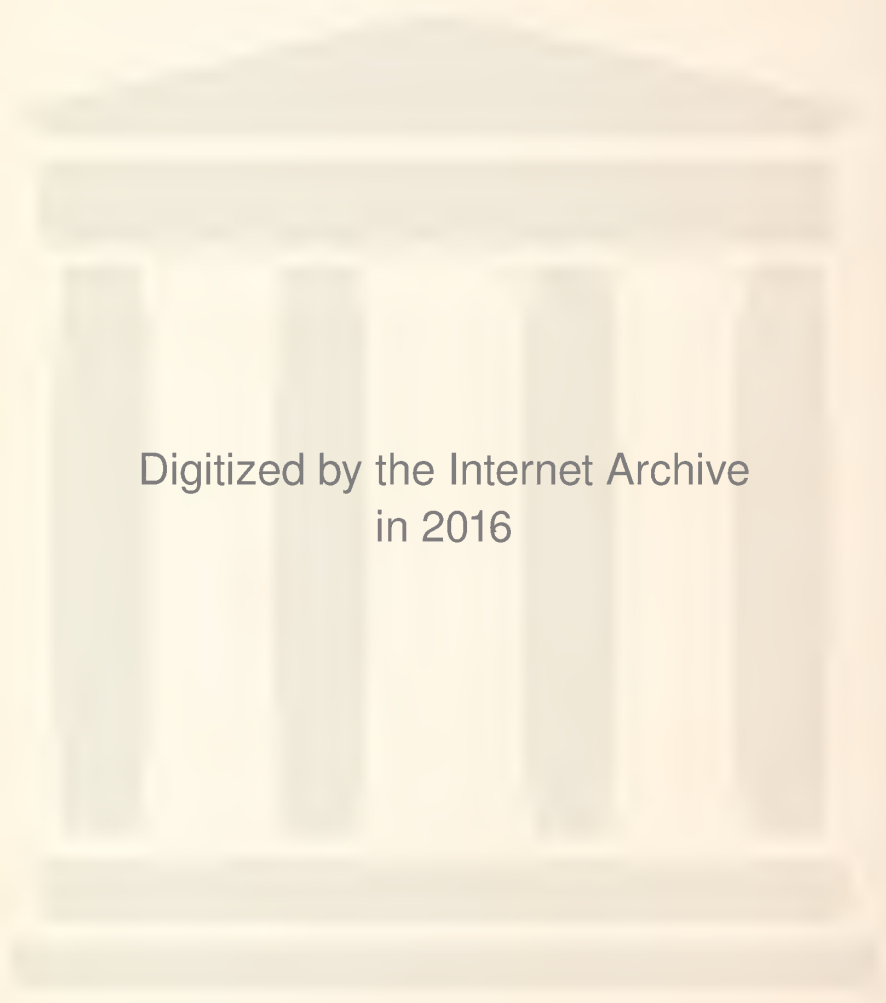


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ON FREE PUBLIC VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, APRIL 18th, 1918

UNTIL THE DATE OF SALE, INCLUSIVE

THE BEAUTIFUL
ART TREASURES AND ANTIQUITIES
THE PROPERTY OF
SIGNOR STEFANO BARDINI

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ON THE AFTERNOONS OF
APRIL 23rd, 24th, 25th, 26th AND 27th, 1918
AT 2.30 O'CLOCK

AND

ON THE EVENING OF THURSDAY, APRIL 25th
BEGINNING AT 8.15 O'CLOCK

266

CATALOGUE
OF THE
BEAUTIFUL
TREASURES AND ANTIQUITIES

ILLUSTRATING THE
GOLDEN AGE OF ITALIAN ART

BELONGING TO THE FAMOUS EXPERT AND ANTIQUARIAN
SIGNOR STEFANO BARDINI
OF FLORENCE, ITALY

THE ENTIRE COLLECTION
TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF SIGNOR BARDINI, THE SOLE OWNER
ON THE AFTERNOONS AND EVENING HEREIN STATED

CATALOGUE COMPILED, FROM DESCRIPTIONS AND PROVENIENCES FURNISHED BY
PROFESSOR STEFANO BARDINI, BY MR. HORACE TOWNSEND OF NEW YORK

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. O. BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1918



**THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY**

THE BARDINI COLLECTION

Signor Stefano Bardini, of Florence, who has consigned to the American Art Association, to be sold at unrestricted public sale, the objects herein described, has for nearly two generations held a foremost place among European experts and antiquarians. Not only a majority of those private collectors interested in the artistic productions of Renaissance Italy, but most of the Directors of the great National Museums, have been wont to repair to him during the past half-century.

By them he has been regarded not merely as a dealer in precious things, but as an expert who has made a life study of the art of the Quattrocento and Cinquecento, and to him they have often turned when the authenticity of any particular piece was in question.

Signor Bardini's determination to offer so large a proportion of his gatherings of a lifetime to the American public is due to the disturbed state of his country, brought about by the present war conditions, and so the people of this country have an opportunity, which would not otherwise be afforded them, of purchasing at an unrestricted public sale Italian Objects of Art selected and assembled together by one of the world's acknowledged experts.

The collection, so interestingly representative of Signor Bardini's career of over half a century, has as one of its outstanding features a group of some twenty-nine colored Stucco Reliefs which were gathered during the first years of his business experience. This means that they were selected some half-century ago when creations by the leading artists of the Renaissance were readily obtainable, and it is, therefore, not surprising to find among them the works of such masters as Luca della Robbia, Donatello, Desiderio da Settignano and Antonio Rossellino.

The Marbles, headed by an exquisite torso assigned by leading critics to Polykleitos, include also masterpieces of the Middle Ages by

such sculptors as Benvenuto Cellini, Baccio Bandinelli and the painter we know as Francia, while the works in glazed terra-cotta by the Della Robbia family, of which there is a quite surprising showing, number among them a superb Madonna and Child by no less a hand than that of Andrea himself.

Signor Bardini's collection of Bronzes, among which will be found examples by Giovanni da Bologna, Rustici and Verrocchio, is especially notable for the number of Plaquettes, Medallions and Medals therein included, for during the past two decades examples such as comprise Signor Bardini's collection have won the appreciation of all collectors of Florentine and Paduan art at its very best. Testimony to the care and discrimination of Signor Bardini as a collector is afforded by the fact that from his treasure house many pieces of note have found their way into the Louvre, the South Kensington and other National Museums, in whose catalogues they have been deemed worthy of illustrating.

The temptation is great to linger upon the Bardini Majolicas, among which will be seen typical products from the kilns of Faenza, Caffaggiolo, Urbino, Deruta and Siena, upon the small but delightful collection of Tapestries, and upon such "Ogetti Varie" as the magnificent Porcelain Clock case made for his own use by the Marchese Ginoni at Doccia, as the carven Reliquary and as the cleverly wrought Monstrance, or upon the collection of pictures chosen mainly for their decorative value.

Particular attention, however, must be directed to what may form a chief attraction of Signor Bardini's collection. This is the gathering of Italian Furniture, representing the craftsmanship of some three centuries, although the larger proportion consists of the work of the Italian artificers of the Fifteenth and Sixteenth Centuries. Here are Chairs ranging from the dignified Seggiole, covered with lordly tapestries with golden grounds, to those of Sgabello type, with wood seats and backs, delightsome in the intricacy of their carving, Tables distinguished by the stately nobility of their appearance, and Cabinets, the severity of whose outlines is relieved by the graceful elegance of their detail. To these must be added what is probably

the largest collection of Cassone ever placed on exhibition in this country—carved, gilded, inlaid, painted and finished with the richest of pastiglia work—and a very striking gathering of the carved and gilded furniture of later days when the Italians vied with the French in the luxury and display which served as a background to their domestic life.

Unfortunately, this remarkable collection is not as complete and representative of the owner's taste and ability as a connoisseur as Signor Bardini originally intended, owing to the fact that at almost the last moment the Italian Government, under the provisions of its statutes, exercised its right to become the owner of a number of important objects, and to refuse permission for the exportation of other objects of artistic distinction.

While the public sale of this collection, like all others managed by the American Art Association, will be subject to its usual terms and conditions as set forth in this and other catalogues it publishes, a final word may be said to the effect that Signor Bardini has himself assigned to each object its authorship, or period, thereby giving to it, as it were, the stamp of approval of one whose opinion in such matters, as already has been pointed out, is universally regarded as authoritative.

HORACE TOWNSEND.

NEW YORK, *April* 10, 1918.



CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping, boxing or wrapping** of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

In the following catalogue of Bronze Plaquettes, Medals and Medallions, references are made to:

"Catalogue of Italian Bronzes," Berlin Museum, 1904.

"Les Plaquettes," by Emile Molinier, Paris, 1886.

"Italian Medals," by Cornelius von Fabriczy, New York, 1904.

"Catalogue of the Wallace Collection," London, 1910.

"Guide to the Mediæval Room, British Museum," London, 1907.

The Bronze Plaquettes and Medals of the fifteenth and early sixteenth centuries have, within the last decade, become highly prized by collectors. Largely copied from antique gems or from engravings, they were evidently made with the object of rendering fine work accessible to a wider circle than that of the rich and noble, but even such artists as Donatello did not disdain to take them as their models for work of a more important character. Principally made in the North of Italy, in Padua, Mantua, Venice, Bologna and Ferrara, their popularity soon spread into other countries, especially France and Germany. Their chief use was to decorate such things as caskets, ink-stands and sword pommels, but some were evidently treasured for their own beauty alone.

FIRST AFTERNOON'S SALE

TUESDAY, APRIL 23, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

FIFTEENTH AND SIXTEENTH CENTURY BRONZE MEDALS AND MEDALLIONS

1—FIFTEENTH CENTURY ITALIAN BRONZE MEDALLION

20 *Edelheimer*
Oval shape. Obverse modeled, in low relief, with a bust portrait of the Empress Faustina; reverse, with a Roman Triumph.

Diameter, 1½ inches.

2—THREE FIFTEENTH CENTURY ITALIAN BRONZE SWORD POM- MELS

(A) Circular shape, with floral border, modeled, in low relief, with a subject of "Laocoon Attacked by Serpents." After an antique gem. Gilded.

W. V. L. Leaman
Diameter, 1 inch.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate XLI.

25 (B) Circular shape, with scrolled border, modeled, in low relief, with a seated Cupid. Gilded.

Diameter, 1 inch.

(C) Circular shape, enclosed by a wreath. Modeled, in low relief, with a subject of "Leda and the Swan." From an antique gem. Gilded.

Diameter, 1 inch.

First Afternoon

3—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

100 Circular shape. Modeled, in low relief, with a subject of Cupid forging his darts. From the antique.

Diameter, 2 1/2 inches.

4—FIFTEENTH CENTURY ITALIAN BRONZE MEDALLION

220 Circular shape. Modeled, in low relief, with the head of the Roman Emperor Septimus Severus in the character of Hercules. After an antique gem. Gilded.

Diameter, 1 inch.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate XLI.

5—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

120 Circular shape. Modeled, in low relief, with a figure subject of Mercury, Hercules and Omphale, surrounded by the legend "VTRIVSQUE" in raised Roman letters.

Diameter, 1 7/8 inches.

6—FIFTEENTH CENTURY MANTUAN BRONZE MEDALLION BY MELIOLI

350 Circular shape. Modeled, in low relief, with a subject of a Hunter and Bacchante. By Bartolommeo Melioli (1448-1514). Gilded.

Diameter, 1 inch.

Other examples are in the Louvre and Berlin Museums. Illustrated, No. 104, Molinier's "Plaquettes," and Berlin Catalogue, Plate LVIII.

7—FIFTEENTH CENTURY FLORENTINE MEDALLION

300 Oval shape. Modeled with a figure of Diomedes, seated, and regarding the Palladium which he holds in his left hand. From an antique gem.

Height, 2 inches.

The chalcedony gem in the cabinet of Lorenzo de' Medici, on which this was based, was a favorite subject with Quattrocento artists. Donatello copied it, and Niccolò Fiorentino used it for the reverse of his LECIA medal. Other examples of this plaquette are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate XXXIX.

8—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

Oval shape. Modeled, in low relief, with a classical figure subject.

Height, 2 inches.

9—FIFTEENTH CENTURY FLORENTINE MEDALLION

Horseshoe shaped. Modeled, in low relief, with the figure of Pomona, seated. After an antique gem. For the pommel of a sword hilt.

Height, 2 inches.

10—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION BY DI BOGGIO

Circular shape. Modeled, in low relief, with a subject of a "Combat," with two mounted warriors contending and three foot-soldiers carrying trophies. Surrounded by a legend in raised Roman characters, "MARTI VICTORI." By Gianfrancesco di Boggio (*circa* 1538).

Diameter, 2 inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate LVII.

11—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

Oval shape. Modeled, in low relief, with a profile of Diana. From an antique gem.

Height, 2 inches.

12—FIFTEENTH CENTURY ITALIAN BRONZE MEDALLION

Circular shape. Modeled, in low relief, with a Bacchic subject. Signed: "IO. F. F."

Diameter, 2 inches.

First Afternoon

13—SIXTEENTH CENTURY PADUAN BRONZE MEDALLION

1200 Circular shape. Modeled, in low relief, with figure of a Bacchante holding a vase of wine and treading on the prostrate figure of a Satyr.

R. Ederheimer
Diameter, 2 inches.

14—FIFTEENTH CENTURY MANTUAN BRONZE MEDALLION BY MELIOLI

40 " Circular shape. Modeled, in low relief, with a subject of "An Offering." Under a tree is seated a nude man approached by three others bearing baskets of fruit. The similarity between this and No. 24 is obvious. By Bartolommeo Melioli (1448-1514). Gilded.

R. Ederheimer
Diameter, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LVIII.

15—FIFTEENTH CENTURY MANTUAN BRONZE MEDAL BY MELIOLI

55 " Circular shape. Reverse modeled, in low relief, with a subject of Orpheus standing under a tree and charming the animals who surround him. By Bartolommeo Melioli (1448-1514).

R. Ederheimer
Diameter, 2 inches.

Other examples are in the Louvré and Berlin Museums. Illustrated. Berlin Catalogue, Plate LVIII.

16—FIFTEENTH CENTURY NORTH ITALIAN MEDALLION BY MODERNO

250 " Circular shape. Modeled, in low relief, with a subject of a Pietà. The Virgin, at the foot of the cross, bends over and raises the arm of the dead Christ, who lies in the foreground on a linen cloth upheld by two boy angels, one at each side. In the foreground are two nails and flowers. By Il Moderno (Fifteenth and Sixteenth Centuries).

R. Ederheimer
Diameter, 3 inches.

17—SIXTEENTH CENTURY ITALIAN BRONZE MEDAL

A. Ederheimer

20 Circular shape. Obverse modeled, in low relief, with a bust portrait of a Grand Duchess wearing a helmet.

Diameter, 2¾ inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, No. LXXIX.

18—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

12 Circular shape. Modeled, in low relief, with a profile head of Alexander the Great wearing a helmet and looking to the left.

Diameter, 3½ inches.

19—FIFTEENTH CENTURY ITALIAN BRONZE MEDALLION

L. E. Canessa

35 Circular shape, with beveled rim. Modeled, in low relief, with a "Pietà." At the foot of the cross the Virgin, assisted by Angels, is supporting on her knees the body of Christ, which has been lowered from the cross.

Diameter, 3½ inches.

20—FIFTEENTH CENTURY NORTH ITALIAN BRONZE MEDALLION BY MODERNO

B. J. J. J.

57 Circular shape, with raised rim. Modeled, in low relief, with a subject of a "Lion Hunt." On the left a nude man on horseback, and on the right one on foot are attacked by a charging lion. The figure on horseback is the same as that in No. 32. By Il Moderno (Fifteenth and Sixteenth Centuries).

Diameter, 3 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated in Molinier's "Plaquettes," No. 217, and Berlin Catalogue, Plate LII. Molinier points out that the subject was engraved by the German Monogrammist "A" in the sixteenth century.

21—LATE FIFTEENTH CENTURY PADUAN BRONZE MEDALLION

350—Circular shape, with molded border. Modeled, in low relief, with a figure of Mercury, bearded, reclining and holding his Caduceus. On the right is a vase of flowers. By one of the Riccio School.

Diameter, 3¼ inches.

Examples of Mercury with a beard are not uncommon. Raspe in 1791 illustrates more than one. Other copies in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LVI.

22—FIFTEENTH CENTURY FLORENTINE BRONZE MEDAL BY BERTOLDO

165—Irregular circular shape. Obverse modeled, in low relief, with the head of Lorenzo de' Medici, in profile and looking to the right, and with the octagonal chair of the Cathedral of Florence with the priest celebrating High Mass and the Pazzi conspirators attacking the brothers outside. Reverse, with the head of Giuliano de' Medici looking to the left, and the same scene. Inscribed in raised Roman letters, the obverse, "LAURENTIUS . MEDICES" and "SALUS . PUBLICUS"; the reverse, "IULIANUS . MEDICES" and "LUCTUS . PUBLICUS." By Bertoldo di Giovanni (1420-1491).

Diameter, 2½ inches.

This is the celebrated "Pazzi" Medal formerly attributed to Antonio Pollaiuolo, but now generally conceded to have been modeled by Bertoldo. It commemorated the conspiracy of 1478 to which Giuliano de' Medici fell a victim, and is illustrated on Plate XXII of "Italian Medals," by Cornelius von Fabriczy, New York, 1904, and at p. 178 of Dr. Bode's "Florentine Sculptors of the Renaissance," 1908.

23—FIFTEENTH CENTURY FLORENTINE BRONZE MEDAL BY PASTORINI

R. Ederheimer

30 *11* Oval shape. Obverse modeled, in low relief, with a portrait of Hippolyta Gonzaga of Mantua, surrounded by a legend in Roman characters; reverse, with a figure of Diana. By Pastorini de' Pastorini (1508-1592). *Diameter, 2¾ inches.*

24—FIFTEENTH CENTURY FLORENTINE LEAD MEDALLION BY MELIOLI

15 *00* Circular shape. Modeled, in low relief, with a subject of a Roman soldier with the head of St. John the Baptist approaching Herod, who is crowned and sits on a bench on the left with two bearded figures behind him. By Bartolommeo Melioli (1448-1514). *Diameter, 2 inches.*

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LXX.

25—FIFTEENTH CENTURY MANTUAN BRONZE MEDALLION BY MELIOLI

17 *50* Circular shape. Modeled, in low relief, with a subject of a Hunter and a Bacchante. By Bartolommeo Melioli (1448-1514). Probably from the antique. Similar to No. 6.

Diameter, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, No. 104, in Molinier's "Plaquettes"; Berlin Catalogue, Plate LVIII.

26—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

E. C. Spencer

13 *00* Oval shape. Modeled, in low relief, with a bust of a goddess with laurel wreath, bearing a cornucopia, probably intended for "Fortuna." Surrounded by a legend, in raised Roman characters: "HOC . OPVS . E . FRVGES . EFVNDQ . COPIA . CORNV." After the antique. *Height, 2 inches.*

Another example is in the Berlin Museum. Illustrated in Catalogue, Plate XL.

First Afternoon

R. Eberheimer
27—FIFTEENTH CENTURY FLORENTINE BRONZE MEDALLION

1500 Circular shape, with raised border. Modeled, in low relief, with a seated figure of the Virgin holding the Child Christ on her lap with St. John the Baptist on the left. St. Francis on the right and a lamb below.

Diameter, 2 inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate XLII.

V. Arummer
28—FIFTEENTH CENTURY PADUAN BRONZE MEDALLION

1200 Circular shape. Modeled, in low relief, with a subject of "Leda and the Swan." On the left side stands a Cupid. From an antique gem by a Paduan under the influence of Riccio.

Diameter, 2 inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate LXIII.

Mrs. Gami
29—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

1200 Circular shape. Obverse modeled, in low relief, with the bust portrait of a woman within a border formed of *putti* and scrollings.

Diameter, 2 inches.

30—LATE FIFTEENTH CENTURY NORTH ITALIAN BRONZE MEDALLION

Circular shape, with molded rim. Modeled, in low relief, with an allegory of "Fidelity" shown as "The Return of Ulysses."

20 The field is divided by a branching tree into two sections: on the right Ulysses is welcomed by his faithful hound, and on the left stands Penelope with a spindle in her hand. Inscribed with the legend in Roman characters: "NEQ(VE) MORTE. SOLVENDUS."

Diameter, 2 1/2 inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate LXIII.

31—FIFTEENTH CENTURY ITALIAN BRONZE MEDALLION

E. C. Spencer

750 Circular shape, with pierced frame of volute scrolls. Modeled, in low relief, with a subject of St. Thomas placing his finger in the wounds of Christ. Surrounded by a quotation from the Vulgate: "ET . CREDIDERU(NT) . BEATI Q(UI) . NON . VIDERU(NT) (Blessed are they that have not seen and yet have believed).

Diameter, 2 1/2 inches.

32—LATE FIFTEENTH CENTURY NORTH ITALIAN BRONZE MEDALLION BY MODERNO

R. Ederheimer

1500 Circular shape. Modeled, in low relief, with a subject of "A Combat." A nude warrior on horseback riding over two prostrate figures. Inscribed with the legend, "DUBIA FORTU-NA." By Il Moderno (Fifteenth and Sixteenth centuries).

Diameter, 2 1/4 inches.

Other examples are in the Louvre, Victoria and Albert, and Berlin Museums. Illustrated in Molinier's "Plaquettes," No. 215, and Berlin Catalogue, Plate LII.

33—FIFTEENTH CENTURY FLORENTINE BRONZE MEDALLION BY FOPPA

1500 Circular shape. Modeled, in low relief, with a subject of the "Bathers." Figures of two nude men, one of whom is pulling his shirt over his head. In the distance a ship with a lateen sail. By Ambrogio Foppa—Il Carodosso (1452-1526).

Diameter, 2 1/4 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LVIII.

First Afternoon

R. Ederheimer
34—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

10 " Oval shape. Modeled, in low relief, with a head of Minerva or Mars wearing a helmet and a brooch decorated with the subject of "Hercules and the Lion." After the antique.

Height, 3 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate XLIII.

35—SIXTEENTH CENTURY ITALIAN BRONZE MEDAL OF ISABELLA D'ESTE

J. M. - J. Whitehouse
26 " Oval shape. Obverse modeled, in low relief, with the portrait bust of Isabella d'Este in sixteenth century costume. Reverse defaced.

Height, 2 1/2 inches; width, 1 1/4 inches.

Mrs. J. S. Sutermeister
36—SIXTEENTH CENTURY ROMAN MEDALLION BY BERNARDI

25 " Oval shape. Modeled, in low relief, with a subject of the "Eagle Tearing the Body of Prometheus." Signed: "IOANES . B." By Giovanni Bernardi da Castelbolognese (1496-1533).

Height, 2 3/4 inches; width, 3 1/2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LXVIII.

B. E. Carassa
37—FIFTEENTH CENTURY ITALIAN BRONZE MEDALLION BY BELLI

45 " Oval shape, with molded border. Modeled, in low relief, with a subject of an "Entombment." Signed below: "VALERIVS DECIUS VICEN." By Valerio Belli, known as Vicentius (1465-1546).

Height, 3 1/2 inches; width, 4 inches.

38—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE

20⁰⁰ Oval shape. Modeled, in low relief, with a three-quarter-length figure of the Virgin, seated and holding the undraped Child Christ in her lap.

E. C. L. Lerner
Height, $3\frac{1}{2}$ inches; width, $2\frac{1}{2}$ inches.

39—LATE FIFTEENTH CENTURY GERMAN BRONZE MEDALLION

35⁰⁰ Circular shape. Modeled, in low relief, with a three-quarter-length figure of the Virgin with the Child Christ in her arms. On a large crescent and surrounded by rays, alternately straight and spiral.

B. J. J. J. J.
Diameter, 4 inches.

40—FRAGMENT OF SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

15⁰⁰ Irregular shape. Modeled, in low relief, with seated figure of Vulcan forging arms for Thetis, mother of Achilles, who stands on the left.

A. Oederhimer
Height, $2\frac{1}{2}$ inches.

41—SIXTEENTH CENTURY ITALIAN BRONZE MEDALLION

10⁰⁰ Oval shape, with raised border. Modeled, in low relief, with a subject of Venus Rising from the Sea, with attendant Nereids.

B. Joseph
Height, $2\frac{1}{4}$ inches.

42—SIXTEENTH CENTURY ROMAN BRONZE MEDAL BY LEONI

65⁰⁰ Circular shape. Modeled, in low relief, with the head of Suleyman the Magnificent, Sultan of the Turks, shown as a handsome man with a mustache and wearing a large turban. Surrounded by the legend, in Roman characters "SOLYMAN . IMP. TUR." By Leone Leoni (1509-1590).

Under Suleyman I, called by Europeans "The Magnificent," the Turkish Empire reached the summit of its power and glory. This medal was probably modeled to the order of the Emperor Ferdinand of Austria in 1548, when a truce was made with the invading Turk.

Diameter, 5 inches.

First Afternoon

43—FIFTEENTH CENTURY MANTUAN BRONZE MEDALLION BY
MELIOLI

R. Ederheimer

15⁰⁰

Circular shape. Modeled, in low relief, with a subject of "The Judgment of Solomon." In the center Solomon sits on a high throne, on the left are the contending women and on the right a soldier with a drawn sword. By Bartolommeo Melioli (1448-1514).

Diameter, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LVIII.

44—FIFTEENTH CENTURY NORTH ITALIAN BRONZE MEDAL BY
DE' PASTI

Eng. Glaeser

145⁰⁰

Circular shape. Obverse modeled, in low relief, with the portrait head, in profile and looking to the left, of Sigismondo Pandolfo Malatesta, Tyrant of Rimini. Inscribed in raised Roman characters: "SIGISMUNDUS . PANDULFVS . MALATESTA . PAN. F." Reverse, with the Rocca Malatestiana, that castle of the Malatesta at Rimini described by Dante. By Matteo de' Pasti (1420-1490).

Diameter, 3 inches.

Another example of this medal is in the Wallace Gallery, No. 344 (Gallery III), and a version is illustrated on Plate IX of "Italian Medals" by Cornelius von Fabriczy, New York, 1904.

45—FIFTEENTH CENTURY NORTH ITALIAN BRONZE MEDALLION BY
MODERNO

R. Ederheimer

17⁰⁰

Circular shape. Modeled, in low relief, with a subject of the "Death of Orpheus." Orpheus, under a leafless tree with his hands tied behind his back, is assailed by two Monads wielding clubs. Two others carry armor. By Il Moderno (Fifteenth and Sixteenth Centuries).

Diameter, 2¼ inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate LI.

- 325 46—FIFTEENTH CENTURY VICENZAN BRONZE MEDAL BY BELLI
Circular shape, with reeded rim. Reverse modeled, in low relief, with a "Way of the Cross." Christ, bending under the weight of the cross, which he carries on His shoulders, is dragged and urged forward by Roman centurions. Signed: "VALERIUS . VICENTIVS . F." By Valerio Belli (1465-1546).

Height, $3\frac{1}{2}$ inches; length, 4 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LXIV.

- 47—FIFTEENTH CENTURY ITALIAN BRONZE MEDALLION

15" Oval shape. Modeled, in low relief, with a subject of Alexander the Great receiving the Wife of Darius. Signed.

Height, $2\frac{1}{4}$ inches; width, $2\frac{1}{2}$ inches.

FIFTEENTH AND SIXTEENTH CENTURY BRONZES

- 48—EARLY SIXTEENTH CENTURY GERMAN BRONZE POUNCET BOX BY VISCHER

55" Formed as a dog sitting on its haunches and scratching its face with one paw. The back hinged to form lid. By Peter Vischer (1455-1529).

Height, 2 inches.

- 49—SIXTEENTH CENTURY PADUAN BRONZE FIGURE

85" Sejant lion, intended to form a finial.

Height, $3\frac{1}{2}$ inches.

- 50—SIXTEENTH CENTURY ITALIAN BRONZE INKSTAND

60" Formed as a couchant bull with short horns, the back hinged to form lid. On rectangular base with shaped aprons and scrolled feet.

Height, 3 inches; length, 3 inches.

First Afternoon

51—FIFTEENTH CENTURY ITALIAN BRONZE BELL *French Co.*

50⁰⁰ Baluster-shaped handle and body with incurved sides, decorated, in low relief, with shields charged with coats-of-arms and having winged gryphon supporters.

Height, $5\frac{3}{4}$ inches.

52—SIXTEENTH CENTURY FLORENTINE BRONZE BELL

75⁰⁰ Handle formed as a partially draped figure; curved body, decorated, in low relief, with bands of acanthus leaves and figures. Head of figure missing.

Height, 6 inches.

53—SIXTEENTH CENTURY VENETIAN BRASS FLASK *E. V. Lancer*

85⁰⁰ Pear-shaped, with short cylindrical spout and ring for suspension. Body decorated with an escutcheon, masks and scrolled branches of leaves and flowers.

Height, 8 inches.

54—SIXTEENTH CENTURY FLORENTINE BRONZE BOWL *Fr. V. - French Co.*

510⁰⁰ Coupe-shaped bowl, with incurved sides upheld by three *putti* with hands held behind them. The interior is decorated, in low relief, with a scrolled patterning.

Height, $4\frac{1}{4}$ inches; diameter, $6\frac{1}{2}$ inches.

55—SIXTEENTH CENTURY ITALIAN BRONZE MORTAR

145⁰⁰ Straight tapering sides and molded rim and base. Side decorated, in low relief, with winged gryphons, scrolls and trophies.

Height, $3\frac{1}{2}$ inches; diameter, $4\frac{1}{4}$ inches.

56—SIXTEENTH CENTURY FLORENTINE BRONZE MORTAR

N.V. Seaman Agent

310 Tapering sides, with molded rim and foot and two looped handles formed as dolphins. Sides decorated, in low relief, with festoons of pointed leaves and branches of oak leaves supported by statant lions; rim enriched by band of acanthus leaves and foot by band of flutings.

Height, $5\frac{1}{4}$ inches; diameter, $6\frac{1}{4}$ inches.

Formerly belonging to the della Rovere family.

57—SIXTEENTH CENTURY FLORENTINE BRONZE MORTAR

N.V. Seaman Agent

375 Tapering incurved sides, with molded rim and foot, and two scrolled looped handles. Body decorated in low relief with figures of playing *amorini*, rim with band of acanthus leaves and foot with detached leaves.

Height, $5\frac{1}{2}$ inches; diameter, $6\frac{3}{4}$ inches.

58—SIXTEENTH CENTURY ITALIAN BRONZE MORTAR

P. W. French Co.

200 Tapering incurved sides, with molded rim and foot and two projecting handles, formed as bands of pointed leaves. Sides decorated, in low relief, with vases, supported by Grecian sphinxes, and surmounted by scrolled cornucopiæ of fruits and leaves. Rim enriched with acanthus leaves and foot with scrolled festoons of leaves.

Height, $6\frac{1}{2}$ inches; diameter, $7\frac{3}{4}$ inches.

59—FIFTEENTH CENTURY ITALIAN BRONZE MORTAR

N.V. Seaman Agent

400 Swelling sides and molded rim, enriched with band of pointed leaves and modillions. Body decorated, in low relief, with vases of flowers and emblem of monastery (a circle with letter "B" and cross). Molded foot.

Height, 6 inches; diameter, $7\frac{3}{4}$ inches.

First Afternoon

60—SIXTEENTH CENTURY GERMAN BRASS CANDLESTICK

W. A. G. Gillette

900 Formed as a figure dressed in gathered tunic with balloon sleeves and knee breeches and with widespread arms holding two cylindrical candle-sockets. On round and octagonal base with branched feet.

Height, 10 inches.

61—SIXTEENTH CENTURY VENETIAN BRONZE CANDLESTICK BY SANSOVINO

J. W. French

725 Ink receptacle shaped as a cylindrical vase, decorated, in low relief, with masks and supported, on their shoulders, by two winged undraped *amorini*. On rectangular stand bordered with scrolls and masks. By Jacopo Tatti—Il Sansovino (1477-1570).

Height, 9 inches.

This candle socket is of unusual size in order that it might hold the glass tube which shielded the candle from draughts. Another example is in the Louvre Museum.

62—SIXTEENTH CENTURY PADUAN BRONZE CANDLESTICK

E. T. Spencer

550 Calyx-shaped ink receptacle, supported by three scrolled acanthus leaves on triangular stand decorated with voluted gryphons' heads and acanthus leaves, and with handle formed of volutes supporting a human head.

Height, 4 inches; width, 5½ inches.

63—PAIR OF SIXTEENTH CENTURY VENETIAN BRONZE CANDLESTICKS BY VITTORIA

R. Volentini

350 Shaped as a tripod formed of three voluted scrolls faced with female caryatid figures and with feet formed as dolphins' heads, separated by masks. Vase-shaped candle-sockets modeled with figures of *putti* and rams' heads. By Alessandro Vittoria (1525-1613).

Height, 7 inches.

64—PAIR OF SIXTEENTH CENTURY VENETIAN BRONZE CANDLE-
STICKS BY VITTORIA

N.W. Salomon Agent

320" Shaped as a tripod formed of three voluted scrolls carrying female caryatid figures, with festoons of flowers and leaves between and with square molded feet. Vase-shaped candle-sockets, modeled with *putti* and rams' heads. By Alessandro Vittoria (1525-1613).

Height, 7 inches.

65—SIXTEENTH CENTURY ITALIAN BRONZE MORTAR

Miss R.H. Lorey Agent

240" Cylindrical shape, with curved spreading sides, molded rim and body, decorated, in low relief, with floral rosettes and a band of vine-leaf meander patterning. Molded foot.

Height, 6 inches; diameter, 6¾ inches.

66—SIXTEENTH CENTURY ITALIAN BRONZE MORTAR

N.W. Salomon

170" Straight tapering sides, molded rim and foot, with two looped acanthus-leaf handles. Body decorated, in low relief, with a scrolled escutcheon, flanked by scrolled ribbons and bearing an incised monastery emblem.

Height, 7 inches; diameter, 8¼ inches.

67—ITALIAN BRONZE MORTAR

Miss R.H. Lorey Agent

700" Cylindrical shape, with curved spreading sides, molded rim, incised with maker's name, "F. GAETANO DAVANZELLI"; body decorated, in relief, with scrolled escutcheon, charged with the emblem of S. Francis of Assisi. Molded base and foot and two scrolled and voluted looped handles.

Height, 16 inches; diameter, 18 inches.

First Afternoon

68—SEVENTEENTH CENTURY FLORENTINE BRONZE MORTAR *P. W. French*

20" Vase-shaped, with reeded rim and circular spreading foot decorated, in relief, with band of acanthus leaves. The body decorated, in relief, with lions' masks and festoons of fruit and leaves. Two projecting handles formed as dragons' heads.

Height, 13 inches; diameter, 14 inches.

69—FLORENTINE BRONZE MORTAR *L. B. B. B.*

170" Cylindrical shape, with molded rim, inscribed in raised letters, "AD USUM PHARMACUPAE MONIALIUM S. DOMINICI," and molded foot. Body decorated, in relief, with detached acanthus leaves. Two projecting side handles formed as eagles' heads.

Height, 9 inches; diameter, 10 $\frac{3}{4}$ inches.

70—SEVENTEENTH CENTURY FLORENTINE BRONZE MORTAR *P. W. French*

2750" Cylindrical shape, with curved spreading sides and reeded rim and foot. Body decorated, in low relief, with bands of acanthus leaves and floral meander patterning. Two projecting handles formed as horses' heads.

Height, 9 inches; diameter, 10 inches.

71—SEVENTEENTH CENTURY ITALIAN BRONZE MORTAR *P. W. French*

250" Cylindrical shape, with curved spreading sides and molded rim and foot. Body decorated, in relief, with scrolled escutcheon and drapery festoons. Two looped, scrolled and voluted handles, with knobs formed as hooded grotesque heads.

Height, 10 inches; diameter, 10 $\frac{3}{4}$ inches.

72—SIXTEENTH CENTURY ITALIAN BRONZE MORTAR *L. B. B. B.*

2600" Cylindrical shape, with curved spreading sides, molded rim, body decorated, in low relief, with monastic monogram (A.P.C. surmounted by a cross) and two projecting handles shaped as lions' heads.

Height, 14 inches; diameter, 11 inches.

73—SIXTEENTH CENTURY FLORENTINE BRONZE MORTAR

Cylindrical shape, with curved spreading sides, molded rim, body decorated, in low relief, with floral festoons and scrolled ribbons, two looped handles shaped as dolphins and molded base.

Height, 12 inches; diameter, 15 inches.

74—SIXTEENTH CENTURY ITALIAN BRONZE KNOCKER

Plate formed as the head of a woman wearing a Phrygian cap and supporting the looped knocker, formed as scrolled cornucopiae having between them a woman's head.

Height, 9½ inches.

75—SIXTEENTH CENTURY BOLOGNESE BRONZE KNOCKER

Plate formed as a shell, flanked by voluted scrollings from which hangs the looped knocker, formed as twin dolphins supporting a projecting shell above which stands the figure of a putto.

Height, 9½ inches.

76—FRAGMENT OF A SEVENTEENTH CENTURY ITALIAN BRONZE FOUNTAIN BY TACCA

Modeled as the mask of a bearded satyr, with horns and open mouth. By Pietro Tacca (1577-1640).

Height, 12 inches.

This mask formed a portion of a monument at Leghorn by Pietro Tacca.

77—FIFTEENTH CENTURY ITALIAN BRONZE KNOCKER

Plate shaped as a grotesque mask holding in its mouth a ring on which swings the looped knocker, formed as acanthus-leaf scrolls and winged sphinxes. Exceptional patina.

Height, 10 inches.

First Afternoon

78—SIXTEENTH CENTURY FERRARESE BRONZE KNOCKER *Summer*

1570⁰⁰ Plate formed as a human mask, below which is a bar from which swings the looped knocker, formed as twin dolphins holding a bearded satyr mask.

W. W. Seaman Height, 10½ inches.

79—FRAGMENT OF A SIXTEENTH CENTURY ITALIAN BRONZE FOUNTAIN *Seaman*

240⁰⁰ Modeled as the head of a fabulous monster with open mouth for the egress of water, with a lion's mask below.

W. W. Seaman Height, 12 inches.

80—PAIR OF SIXTEENTH CENTURY VENETIAN BRONZE CANDLESTICKS *W. W. Seaman*

70⁰⁰ Baluster-shaped stems, with cylindrical and gadrooned bases and molded feet, on tapering molded pedestals. The stems are decorated, in low relief, with masks and acanthus leaves, the pedestals with quatrefoil interlacements. Flat bobèches and fluted candle-sockets.

Madam Keller Height, 9 inches.

81—SIXTEENTH CENTURY ITALIAN BRONZE EWER

80⁰⁰ Pear-shaped body with incurved neck, molded domed cover fastened by a chain, scrolled over-handle, curved spout with mask termination and molded foot.

Height, 11½ inches.

82—BOLOGNESE BRONZE MORTAR *W. W. Seaman*

257⁰⁰ Cylindrical shape, with curved spreading sides and molded rim decorated with bands of twisted ribbon, bead and reel pattern and raised inscription: "Teruntur hic pharmaea morbis anteritur salus C. Navaroli Prior C. Parmæ F. F. Barborini F. MDCCCIX." The body decorated with lion masks, festoons of beads, loops of ribbon and band of pointed leaves. Two projecting handles shaped as leopards' heads.

Height, 8 inches; diameter, 9¼ inches.

83—FIFTEENTH CENTURY GERMAN BRONZE EWER

O. Grimmer

Spherical body, with long cylindrical neck, spreading rim, hinged dome cover with human head finial, looped handle, bird-shaped spout, cylindrical stem and circular foot.

40"

Height, 10 inches.

D. W. French

84—SEVENTEENTH CENTURY PADUAN BRONZE MORTAR

Cylindrical shape, with straight spreading sides and molded rim. The body decorated in relief with masks and vertical bands of scrolling, the base with a band of scrolling. One twisted, looped handle.

160"

Height, 4½ inches; diameter, 6 inches.

85—SIXTEENTH CENTURY ITALIAN BRONZE EWER

N. Salomon

Pear-shaped body, with incurved neck, molded rim and circular molded stem, and two scrolled looped handles terminating in scrolled masks. The curving spout is molded as a grotesque winged head with open mouth.

90"

Height, 15 inches.

86—SIXTEENTH CENTURY ITALIAN BRONZE EWER

AT Bernini

Pear-shaped body, with incurved neck, circular foot and over-handle formed of two voluted scrolls starting from masks at the sides and with a shield charged with the Medici coat-of-arms in the center. Curved spout with dragon's head mouth and acanthus-leaf enrichment.

220"

Height, 22 inches.

87—SEVENTEENTH CENTURY FLORENTINE BRONZE EWER

to B. Canova

Ovolo-shaped body, with incurved rim and molded foot, fixed scrolled and molded over-handle springing from satyr masks, and straight spout supported by winged Grecian sphinx head with shaped escutcheon below.

100"

Height, 30 inches.

First Afternoon

88—SEVENTEENTH CENTURY FLORENTINE BRONZE MORTAR

Miss R. W. Lorenz

390" Cylindrical shape, with curved spreading sides and molded rim and foot. The body is decorated, in low relief, with festoons of grapes and vine leaves and bands of scrollings and acanthus leaves. Two scrolled and voluted looped handles.

Height, 18½ inches; diameter, 17½ inches.

89—PARMAN BRONZE MORTAR

J. N. French Esq

475" Cylindrical shape, with curved spreading sides and molded rim inscribed in raised letters with the names of the maker, "IOSEPH MONTANARI," and the owner, "DOMINICO BABORINI." The body decorated, in relief, with festoons of fruits, birds and putto masks. Molded foot, decorated with masks and acanthus leaves, and two projecting handles.

Height, 13½ inches; diameter, 15 inches.

90—EIGHTEENTH CENTURY FLORENTINE BRONZE MORTAR

Madam Keller

210" Cylindrical shape, with curved spreading sides and molded rim and foot. Body decorated, in low relief, with scrolled oval medallion enclosing a cherub, with scrolled strapwork and acanthus leaves and with incised name, "MANVEL BARAGLI," and date, "1761." Two scrolled, voluted and looped handles.

Height, 14 inches; diameter, 14½ inches.

91—EIGHTEENTH CENTURY ITALIAN BRONZE MORTAR

W. W. Seaman Esq

250" Cylindrical shape, with curved spreading sides and molded rim and foot. Body inscribed, in raised letters, "A. S. R. F. 1761." Two looped handles formed as nude female caryatids.

Height, 14 inches; diameter, 15½ inches.

92—FLORENTINE BRONZE MORTAR

Mass R. N. Lorenzo Aguirre

650^u Cylindrical shape, with curved spreading sides and rim decorated, in low relief, with bands of scrollings and floral festoons. The body with the names of the maker, "CARLO RUFINI," and the owner, "BARTOLOMEO BUSCIONI," with the date "MDCCLIII." Molded foot, decorated, in low relief, with rosettes and acanthus leaves. Two looped handles.

Height, 15 inches; diameter, 18½ inches.

93—SEVENTEENTH CENTURY PADUAN BRONZE MORTAR

C. N. French Co

525^u Cylindrical shape, with curved spreading sides and molded rim and foot. Body decorated, in relief, with shaped escutcheon, charged with the Piccolomini coat-of-arms and flanked by quatrefoil medallions and acanthus-leaf scrollings and by a festoon of figs and leaves. Two scrolled and looped handles.

Height, 18 inches; diameter, 21 inches.

94—FIFTEENTH CENTURY FLORENTINE BRONZE STATUETTE BY DA BOLOGNA

Eng. Glaesner Co

107^u Figure of Mercury wearing the "petasus," or winged cap, with his left arm raised. Shown to the knees only. On cylindrical pedestal. By Giovanni da Bologna (1528-1608).

Height, 6¼ inches.

This is from a study in wax for the large bronze figure modeled by Giovanni da Bologna in 1564.

95—SIXTEENTH CENTURY FLORENTINE BRONZE STATUETTE

E. N. Glaesner

425^u Figure of "Silence." Standing figure of a woman in classical robes, with her right hand on her hip and her left with out-stretched finger raised to her lips.

Height, 6¼ inches.

There is a striking resemblance between this figure and a drawing by Luini Bernardino in the Louvre.

96—SIXTEENTH CENTURY FLORENTINE BRONZE FIGURE BY DA BOLOGNA *G. E. Bannan*

5700 Figure of a Bacchus, shown as a nude youth holding in his outstretched right hand a wine cup and in his left hand a bunch of grapes. On circular base, drum-shaped bronze pedestal, decorated with festoons of drapery and three paw feet. By Giovanni da Bologna (1528-1608).

Height, 8 inches.

This is a portrait of Morgante, the Court Dwarf of Cosimo I de' Medici, as Bacchus. Another example is in the Berlin Museum. Illustrated. Catalogue, Plate XV.

97—SIXTEENTH CENTURY ITALIAN BRONZE EQUESTRIAN FIGURE (SCHOOL OF RICCIO) *Thos. Gannan*

4000 Figure of a bearded man, with his right arm held out and bearing on his shoulders a cornucopia. Seated on a horse with elaborate trappings. On hexagonal shaped base with plinth decorated, in low relief, with honeysuckles and scrollings and supported by three sejant lions. By a pupil of Andrea Briosco (Il Riccio).

Height, 8½ inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate XX.

6000 98—LATE SEVENTEENTH CENTURY ITALIAN BRONZE STATUETTE *De Volentis*
Equestrian figure. Bare-headed and carrying a drawn sword in his right hand, while the left holds the reins aloft. The horse has a saddle-cloth and its arched tail is tied with a ribbon. On an oval pedestal, probably Paduan of the fifteenth century, broken at the angles by four caryatid figures with tapering terminations. Molded cornice, and base and body decorated with acanthus scrolls arranged in quatrefoil.

Height, 14 inches.

99—FIFTEENTH CENTURY PADUAN BRONZE STATUETTE

Figure of Atlas bearing the world. Nude figure of a bearded man, seated upon the stump of a tree and supporting on his shoulders, with both arms raised, a globe. On molded oval bronze base. Gilded.

Height, 6 inches.

100—FIFTEENTH CENTURY PADUAN BRONZE CANDLESTICK BY IL RICCIO

Kneeling figure of a satyr with goat's beard, a horn appearing from his forehead, and goat's hoofs, and with his head thrown back, holding in one hand a vase-shaped acanthus-leaf decorated candle-socket. Supported on a triangular stand encircled by a band of foliage ornamentation and with three paw feet. By Andrea Briosco—Il Riccio (1470-1532). Height, 10 inches.

101—SIXTEENTH CENTURY FLORENTINE GILT BRONZE STATUETTE

Figure of Hercules. Standing, draped from the waist downward with his lion's skin thrown over his left shoulder and holding his club in his right hand. In his outstretched left hand he holds the three golden apples of Hesperides. On square base. Completely gilt.

Height, 8½ inches.

102—FIFTEENTH CENTURY FLORENTINE BRONZE STATUETTE BY SANSOVINO

Full-length figure of an *amorino*. He has close-curling hair, stands upon one leg with the other drawn up, in the attitude of drawing his bow, which he holds in his left hand and shooting an arrow with his right. Across his shoulder is a strap for his quiver. On square chamfered wooden base. By Jacopo Tatti or Sansovino (1477-1570).

Height, 7 inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate VII.

C. N. French Co

103—SIXTEENTH CENTURY FLORENTINE BRONZE STATUETTE BY
RUSTICI

2000 " Figure of Mercury, poised on one foot with the right hand lifted high in the air. He wears the "petasus," or winged cap, and talaria, or wings, on his feet, but does not carry a "caduceus." On square molded base. By Giovanni Francesco Rustici (1474-1544).

Height, 13½ inches.

Signor Bardini points out the differences between this statue and the similar Mercury by Gian da Bologna. Rustici was a pupil, according to Vasari, of Verrocchio and, without doubt, of Leonardo da Vinci. He modeled the group of St. John, the Levite and the Pharisee over the north door of the Florentine Baptistry.

104—GRÆCO-ROMAN BRONZE VASE OF THE EIGHTEENTH CENTURY
B.C.

C. N. French Co

2000 " Pear-shaped body, with incurved cylindrical neck, molded rim and foot and molded looped handle starting from a winged Grecian sphinx mask, and having a satyr's head, with horns, pointed ears and beard, for a thumb-piece. The shoulders are decorated with raised fluting, below which is a band of incised honeysuckle ornamentation, the lip with a band of egg and dart patterning and the foot with a band of water-leaf ornamentation. The surface is partially covered with a crust due to long burial, revealing a most beautiful greenish-blue patina.

Height, 14½ inches.

Signor Bardini particularly values this vase, pointing out with approbation its extremely beautiful shape, reticent decoration and superb patina.

Edelheimer

- 47500 105—SIXTEENTH CENTURY FLORENTINE BRONZE FIGURE BY SUSINI
Kneeling figure of Atlas, shown as a nude man, carrying on his shoulders; in place of the conventional globe, the framework of a dial consisting of interlocked rings of bronze. On cylindrical molded bronze pedestal. By Susini (Sixteenth and Seventeenth Centuries).

Height, 16 inches.

From the atelier of Giovanni da Bologna.

Mrs. Lorenz Agnew

- 22000 106—SIXTEENTH CENTURY GERMAN BRONZE STATUETTE OF JUSTICE
Figure of a woman, with bare arms and legs, wearing sandals and a classic robe entirely covered with a delicately chased patterning of scrolls and flowers. Her curling hair is twisted into a knot, and she stands with a smile on her face and both arms outstretched, one originally holding a sword, the other a balance, both of which are missing. On square molded base. (Finger faulty.)

Height, 23 inches.

Stanley G. Mortimer

- 67500 107—SIXTEENTH CENTURY BOLOGNESE BRONZE CRUCIFIX BY DA BOLONA

Wooden cross, on shaped, broken and triple-pedestaled base of ebonized wood, with moldings carved with fine gaufferings. On the cross hangs a bronze figure of Christ supported on one side by a bronze figure of the Virgin, who stands gazing at the cross with upraised hands, and on the other by St. John in a similar attitude. By Giovanni da Bologna (1524-1608).

Height, 32 inches.

108—SIXTEENTH CENTURY FLORENTINE BRONZE CALVARY BY DA
VOLTERRA

750" Rocky mound of hanging moss and pointed-leaf vegetation surmounted by three crosses. On the center one hangs the entirely undraped figure of Christ, having on His right the penitent thief, who hangs in a relaxed attitude and gazes with a reliant expression at his Saviour. On the left hangs the impenitent thief, his limbs distorted and his face turned away. On square molded base resting on feet shaped as couchant lions. By Zaccaria da Volterra (Sixteenth Century).

Height, 31¼ inches.

The figures, according to Signor Bardini, are modeled from a drawing by Michelangelo, of whom da Volterra was a pupil.

WROUGHT IRON AND BRONZE

109—SIXTEENTH CENTURY FLORENTINE WROUGHT-IRON BRAZIER
STAND

100" Formed of two horizontal flat rings of wrought iron, supported by eight brackets of scrolled flat iron enriched with wrought-iron leaves and riveted into upper ring. On three wrought scrolled strap-iron feet.

Height, 14½ inches; diameter, 28 inches.

110—SEVENTEENTH CENTURY FLORENTINE SILVER AND BRONZE
HEARTH BRAZIER

410" Octagonal shape with molded rim of bronze, supported by gilt bronze brackets shaped as cherubim and volutes, with molded base and scrolled feet, shaped as cherubim, also of gilt bronze. The sides are paneled with plates of silver repoussé and chased in designs of strapwork scrollings. Looped swing carrying handles of silvered steel in a scroll design. Fitted with iron fire-tray.

Length, 30 inches; width, 21 inches.

This brazier came from the Borghese Palace in Rome.

111—PAIR OF SIXTEENTH CENTURY FLORENTINE BRONZE ANDIRONS

90" Turned baluster-shaped standards, with bodies of vase forms, ball finials and molded bases. On arched and voluted feet of wrought strap-iron.

Height, 26 inches.

112—PAIR OF SIXTEENTH CENTURY FLORENTINE BRONZE ANDIRONS

320" Turned vase-shaped standards, with fluted bodies, gadrooned and acorn finials and fluted triangular bases. Modeled at the angles with lions' masks. On voluted feet of wrought strap-iron with wrought-iron aprons.

Height, 25 inches.

113—PAIR OF SIXTEENTH CENTURY FLORENTINE BRONZE ANDIRONS

270" Turned vase-shaped standards, with boldly gadrooned bodies, gadrooned ball finials and fluted triangular bases. Modeled at the angles with masks and leaves. On voluted feet of wrought strap-iron with wrought-iron aprons.

Height, 22½ inches.

114—FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON BASIN STAND

85" Standard of spirally twisted iron, with molded ball knop and basin-holder of four branches of strap-iron with voluted terminations. On three curved and voluted feet of strap-iron with wrought-iron ball pendant.

Height, 28 inches.

115—SIXTEENTH CENTURY FLORENTINE WROUGHT-IRON BASIN STAND

150" Of tripod form, with circular basket top and three legs of scrolled and voluted strap-iron. Triangular base, with three scrolled and voluted legs of strap-iron.

Height, 31 inches.

116—SIXTEENTH CENTURY FLORENTINE WROUGHT-IRON BASIN
STAND *Walker & Little*

130" Of tripod form, with circular top and three legs of strap-iron of scrolled and voluted design. Triangular base and three curved and voluted feet of strap-iron.

Height, 31 inches.

117—SIXTEENTH CENTURY FLORENTINE WROUGHT-IRON STAND *S. J. Loomingdale*

130" Of tripod form, with triangular top and three standards of scrolled and voluted design of wrought strap-iron. Triangular base and three scrolled and voluted feet of strap-iron.

Height, 32 inches.

118—FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON BASIN-
HOLDER *Madam Keller*

210" Basin-holder of pointed and serrated leaves, square iron bar standard with octagonal knop, and tripod base with curved and straight legs and spreading feet.

Height, 36 inches.

119—FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON STAND *Carphente*

Formed of three radiating iron bars, supported by curved brackets, one terminating in mask, two in voluted scrolls and all three supporting loose iron rings. The three triangular-shaped wings are occupied by shields surrounded by wrought-iron leafage, and end in scrolled hoops. The standard is square and enriched with pointed leaves and the tripod base is formed of carved and straight legs ending in paw feet.

Height, 35 inches.

Madam Teller

120—FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON STAND

875⁰⁰ Formed of three radiating iron bars, supported by curved brackets, one terminating in mask, two in voluted scrolls and all three supporting loose iron rings. The three triangular-shaped wings are occupied by shields surrounded by wrought-iron leafage, and end in scrolled hoops. The standard is square and enriched with pointed leaves and the tripod base is formed of carved and straight legs ending in paw feet.

Height, 35 inches.

121—FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON STAND

875⁰⁰ Formed of three radiating iron bars, supported by curved brackets, one terminating in mask, two in voluted scrolls and all three supporting loose iron rings. The three triangular-shaped wings are occupied by shields surrounded by wrought-iron leafage, and end in scrolled hoops. The standard is square and enriched with pointed leaves and the tripod base is formed of carved and straight legs ending in paw feet.

Height, 35 inches.

122—FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON STAND

875⁰⁰ Formed of three radiating iron bars, supported by curved brackets, one terminating in mask, two in voluted scrolls and all three supporting loose iron rings. The three triangular-shaped wings are occupied by shields surrounded by wrought-iron leafage, and end in scrolled hoops. The standard is square and enriched with pointed leaves and the tripod base is formed of carved and straight legs ending in paw feet.

Height, 35 inches.

P. H. French Co.

123—PAIR OF FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON
ANDIRONS

200 — Baluster-shaped standards, with ball knops and incised patterning of conventional foliage, large acorn finials and molded bases. On trefoil arched feet of wrought strap-iron with incised patternings. In front are wrought-iron brackets with acorn finials.

Height, 33 inches.

124—PAIR OF FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON
ANDIRONS

220 — Baluster-shaped standards, with ball knops and incised patternings of conventional leaf design. In front are curved baluster-shaped brackets with leaf finials. On trefoil arched feet of wrought iron with incised patternings.

Height, 32 inches.

Madam Keller

125—PAIR OF FIFTEENTH CENTURY FLORENTINE ANDIRONS

270 — Square standards, ending in volutes with voluted *sporte*, or brackets, and arched feet with trefoil scrollings.

Height, 40 inches.

126—EARLY FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON
WASHSTAND

220 — Basin-holder of four scrolled flat iron arms, square standard with square knop, on tripod stand of scrolled bar-iron and strap-iron legs and spreading feet supporting a square bar vertical standard with scrolled top and arm from which hangs a basin-shaped bronze water fountain.

Height, 61 inches.

Tralder Gillette

127—PAIR OF FIFTEENTH CENTURY FLORENTINE ANDIRONS

Standards of square iron bars with beveled knops, *sporte*, or brackets, of wrought-iron rings, with ball finials and smaller brackets below. Arched and trefoil scrolled feet.

Height, 50 inches.

G. N. French Co.

128—PAIR OF FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON TORCHÈRES

Standards of spirally twisted flat iron, circular bobêches, with scalloped aprons supported by curved iron brackets and crowned with trefoil scrollings, and tripod bases of scrolled flat iron.

Height, 63½ inches.

N. N. Seaman Agent

129—PAIR OF SIXTEENTH CENTURY FLORENTINE WROUGHT-IRON TORCHÈRES

Standards of round iron bars with double baluster-shaped knops; saucer-shaped bobêches supported by scrolled strap-iron brackets and pointed prickets. On tripod bases formed of scrolled and voluted strap-iron legs, enriched by spiral tendrils and bronze vase-shaped finials.

Height, 5 feet 3 inches.

R. V. Volentini

130—PAIR EARLY FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON TORCHÈRES

Standards of wrought-iron bars; circular bobêches, with scalloped aprons supported by curved iron bar brackets. On tripod bases with straight legs ending in spreading feet.

Height, 5 feet 3 inches.

First Afternoon

131—PAIR OF FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON
TORCHÈRES

720" Standards of rounded iron bars, with pear-shaped knops. Circular bobèches with scalloped and pierced aprons, supported by scrolled brackets, pointed prickets, and tripod stands of scrolled flat iron bars.

Height, 63 inches.

132—EARLY FIFTEENTH CENTURY WROUGHT-IRON TORCHÈRE

220" Standard of a square iron bar, the upper section wrought with spiral ribbon enrichment, circular bobèche with scalloped apron supported on a pointed-leaf collar by three twisted iron bars, pointed candle pricket and tripod base of flat iron bars and pointed leaves.

Height, 63 inches.

133—FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON FIRE
SCREEN

775" Formed of two square iron bar standards, with knops of pointed leaves and curved pistils, terminating in *sporte*, or brackets, of iron rings with flat scrolled iron side, connected above by a round-arched brace of scrolled iron and below by two parallel square bars, fitted in with flat iron scrollings. On arched feet of flat iron with incised patterning.

Height, 42 inches; width, 38½ inches.

134—SIXTEENTH CENTURY FLORENTINE CAST-IRON FIRE BACK

120" In the form of an architectural tablet with round-arched pediment supported by volutes. Above is a winged mask, in low relief, and below a shaped molded escutcheon enclosing a female figure. On square molded base.

Height, 24 inches; width, 25 inches.

135—SIXTEENTH CENTURY FLORENTINE CAST-IRON FIRE BACK

725" Shaped as a rectangular tablet with molded frame, broken and chamfered angles and arched top. Flanked by voluted brackets and surmounted by voluted scrollings. Interior modeled, in low relief, with an oval coat-of-arms of the Della Rovere quartered with those of the Belmonte families, framed in a wreath of oak leaves and acorns and surrounded by seven dancing and playing *putti*, flying draperies and scrollings. Below is a scrolled tablet with the date, partly obliterated by the action of the fire, "M. D. ? ?"

Height, 85 inches; width, 42 inches.

136—SIXTEENTH CENTURY FLORENTINE WROUGHT-IRON FENDER

28" Formed of a plinth of wrought iron, with molded border top and bottom, scrolled and voluted with a turned handle in the center.

Height, 44 inches; width, 25 inches.

100" 125" Andronis (pair) - N. V. Seaman & Co.
160" 125" B. " (pair) - W. and B. & Co.

SECOND AFTERNOON'S SALE

WEDNESDAY, APRIL 24, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

FIFTEENTH AND SIXTEENTH CENTURY BRONZE PLAQUETTES

375 *G. Josef*
137—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE

Octagonal shaped. Modeled, in low relief, with a Crucifixion realistically treated. The cross in the center and many Disciples, Roman soldiers and Jewish priests stand around it.

Height, 1½ inches.

150 *Karl Freund*
138—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE

Irregular oblong shape. Modeled, in low relief, with an allegorical subject of a reclining female figure. After an antique gem.

Length, 2¼ inches.

125 *R. Ederhammer*
139—FOURTEENTH CENTURY ITALIAN BRONZE PLAQUETTE

Rectangular shape, with molded frame. Modeled, in low relief, with the figure of St. Barbara carrying in one hand her symbolic tower, in the other a palm branch.

Height, 1¾ inches.

Second Afternoon

R. Ederheimer

140—LATE FIFTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE BY MODERNO

2752 Rectangular shape. Modeled, in low relief, with a subject of the Centaur Nessus carrying off Dejanira. By Il Moderno (Fifteenth and Sixteenth Centuries).

Height, 1¾ inches; width, 1¾ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LII.

B. Foppa

141—FIFTEENTH CENTURY BRONZE PLAQUETTE BY FOPPA

2546 Rectangular shape, with raised frame. Modeled, in low relief, with "Rape of Ganymede." Above, Ganymede, seized by the Eagle of Jove, is seen in the sky. Below are three horsemen, and in the center are three dogs. By Ambrogio Foppa—Il Caradosso (1452-1526).

Height, 2 inches; width, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LVIII.

R. Ederheimer

142—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

2257 Rectangular shape. Modeled, in low relief, with an elaborate "Deposition from the Cross." Leaning against the arms of the cross are two ladders, on each of which stands a Disciple, one lifting down the body of our Lord, the other receiving it. Around the foot of the cross are other figures. Silvered. By a Paduan follower of Mantegna, after an engraving by Andrea Mantegna (Bartsch, No. 4).

Height, 2¾ inches; width, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LIV.

E. E. Carver
143—FIFTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE BY
MODERNO

2250 Rectangular shape, with raised frame. Modeled, in low relief, with an elaborate architectural niche, occupied by a seated figure of the Virgin holding the Child Christ. Above are flying angels and festoons and below is a sculptured sarcophagus flanked by nude figures. By Il Moderno (Fifteenth and Sixteenth Centuries).

Height, 2¾ inches; width, 2¼ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate L.

Duplicate
144—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

Rectangular shape. Modeled, in low relief, with an allegorical figure of a Nymph symbolizing Architecture.

Height, 3 inches; width, 2¼ inches.

145—FIFTEENTH CENTURY VENETIAN BRONZE BAS-RELIEF

Modeled, in low relief, without background, with a standing figure of the Virgin, holding on her left arm the undraped Child Christ. On octagonal base, denoting its original use as a finial.

R. Ederheimer *Height, 3 inches.*

20 146—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE BY FOPPA

Rectangular shape, with molded frame. Modeled, in low relief, with a subject of a "Flagellation." Christ tied to a column, forming a colonnade surmounted by a rich entablature, is being scourged by two Roman soldiers. By Ambrogio Foppa (1452-1526).

Height, 2¾ inches; width, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LVIII. The plaque closely resembles Mantegna's engraving of the "Flagellation." (Bartsch, No. I.)

Second Afternoon

Mrs. J. Sutermeister
147—FIFTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF

5-60 Shaped in the form of a Tabernacolo frame, with circular pediment and cornice, pilasters and molded base. Occupied by a round-arched niche, modeled, in low relief, with the figure of the Virgin adoring the Child Christ.

Height, $3\frac{1}{4}$ inches; width, $1\frac{1}{2}$ inches.

B. E. Canessa
148—FIFTEENTH CENTURY PISAN BRONZE BAS-RELIEF

1-250 Shaped as a trefoiled and pointed-arched panel flanked by two Gothic buttresses, surmounted by a pointed crocketed gable and pierced and modeled, in low relief, with a figure of Christ on the cross with the Virgin and St. John on either side.

Height, $3\frac{1}{2}$ inches; width, 2 inches.

Another very similar example in the Berlin Museum. Illustrated. Catalogue, Plate XXXVII.

B. J. J. J.
149—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE BY ENZOLA

50 "Oval shape, with raised border. Modeled, in low relief, with "St. George and the Dragon." The Saint, on horseback, is transfixing the Dragon with his spear, while in the background kneels the daughter of the king of Lydia. By Giovanni Francesco Enzola (Fifteenth Century).

Diameter, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate XLIX.

R. Ederhimer
150—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

2-250 Rectangular shape. Modeled with a standing figure of the Virgin holding the Child Christ, to whom a standing infant St. John tenders fruit.

Height, $2\frac{3}{4}$ inches; width, $1\frac{3}{4}$ inches.

R. Gerheimer
151—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

150—Rectangular shape. Modeled, in low relief, with an allegorical figure in sixteenth century costume, holding a scepter.

Height, $2\frac{3}{4}$ inches; width, $1\frac{3}{4}$ inches.

Karl Freund
152—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

120—Rectangular shape. Modeled with an allegorical figure of Time carrying his symbolic scythe and holding an infant in his arms.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

R. Gerheimer
153—SIXTEENTH CENTURY NUREMBERG BRONZE PLAQUETTE BY FLÖTNER

220—Symbolic figure of "Music." A female figure in loose robe playing upon a pipe. In front of her is an organ. Background *pointillé* in scrolls. By Peter Flötner (d. 1546) of Nuremberg.

Another example, in lead, is in the Mediæval Room of the British Museum. Illustrated, Guide, Fig. 166.

154—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

170—Rectangular shape. Modeled, in low relief, with a Bacchanalian subject of Silenus riding upon a lion with ruins in the background.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

Chas. J. Collins
155—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

125—Rectangular shape. Modeled, in low relief, with a Bacchanalian subject of Silenus astride a wine-barrel, with satyrs and an ape.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

Second Afternoon

R. Ederheimer
156—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

156 Rectangular shape. Modeled, in low relief, with a square panel surrounded by a scrolled border and occupied by a seated figure of the Virgin with the undraped Child Christ on her lap. On either side stand boy angels. By an anonymous follower of Mantegna.

Height, 3 inches; width, 2¼ inches.

C. G. Glavi
157—FIFTEENTH CENTURY NORTH ITALIAN BRONZE BUCKLE

76 Oval shape, with frame formed of a wreath, *putti* and scrollings. Within is a half-length figure, modeled in low relief, of Judith holding the head of Holofernes.

Height, 3 inches.

R. Ederheimer
158—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

125 Rectangular shape. Modeled, in low relief, with a Bacchanalian subject of Silenus upon an ass supported by Bacchantes.

Height, 3 inches; width, 2¼ inches.

Miss Lorey Agnes
159—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

20 Rectangular shape. Modeled, in low relief, with a Bacchanalian subject of nude Bacchantes drinking and an Ass.

Height, 3 inches; width, 2¼ inches.

Carl Freund
160—FIFTEENTH CENTURY PADUAN LEAD PLAQUETTE BY RICCIO

35 Rectangular-shaped, with chamfered angles. Modeled, in low relief, with a standing figure of Venus attended by Cupid, who stands clasping her knee. After an antique gem. By Andrea Briosco—Il Riccio (1470-1532).

Height, 3¾ inches; width, 2¼ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated in the Berlin Catalogue.

Eug. M. Andreu
161—SIXTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE
BY MODERNO

300 Rectangular shape. Modeled, in low relief, with a figure of St. Sebastian shown as a nude youth pierced with arrows, his hands tied behind his back to a Renaissance column. Modeled by Il Moderno (Fifteenth and Sixteenth Centuries).

Height, 3 inches; width, $2\frac{1}{4}$ inches.

Other examples are in the Louvre and the Berlin Museums. Illustrated, No. 182, in Molinier's "Plaquettes," and Berlin Catalogue, Plate LI.

Miss Lorena Aguirre
162—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

1250 Rectangular shape. Modeled, in low relief, with an allegorical figure of a Nymph reading a book.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

R. Ederhauer
163—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

1250 Rectangular shape. Modeled, in low relief, with an allegorical figure of "Truth" shown as a winged female gazing in a Mirror.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

164—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

1500 Rectangular shape. Modeled, in low relief, with an allegorical figure symbolizing Architecture shown as a Nymph with her foot on a globe and holding a pair of Compasses.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

Second Afternoon

B. E. Carassa
165—SIXTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE

1200 Rectangular shape, with raised frame. Modeled, in low relief, with a subject, "A Roman Triumph." Armed men, some bearing trophies, while others on horseback are issuing from the gate of a city. By one of the school of *Moderno*.

Height, 2 inches; width, 3 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LIV.

K. Ederhemmer
166—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

1250 Rectangular shape. Modeled, in low relief, with an allegorical figure of "Truth" gazing in a mirror.

Height, 3 inches; width, 2 1/4 inches.

Mrs. St. John
167—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

1500 Rectangular shape. Modeled, in low relief, with an allegorical figure of Music, playing a mandolin.

Height, 3 inches; width, 2 1/4 inches.

K. Ederhemmer
168—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

2000 Rectangular shape. Modeled, in low relief, with an allegorical figure.

Height, 3 inches; width, 2 1/4 inches.

B. E. Carassa
169—FIFTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE BY MODERNO

2000 Rectangular shape. Modeled, in low relief, with a round-arched niche, in which is seated the Virgin, holding on her lap the Child Christ, with boy angels on either side and a decorated pedestal below. By Il *Moderno* (Fifteenth and Sixteenth Centuries).

Height, 3 inches; width, 2 1/4 inches.

Another example is in the Louvre Museum. Illustrated, No. 185, in Molinier's "Plaquettes."

1000 R. Ederheimer
170—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

Rectangular shape. Modeled, in low relief, with an allegorical figure of a Nymph with books at her feet.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

1500 Mrs. D. Untermeyer
171—SIXTEENTH CENTURY BRONZE PLAQUETTE

Rectangular shape. Modeled, in low relief, with an allegorical winged figure eating a loaf of bread, with a dog seated regarding him.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

1500
172—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

Rectangular shape. Modeled, in low relief, with the standing figure of a Nymph with hands clasped and a vase by her side.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

173—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

1750 Rectangular shape. Modeled, in low relief, with a square panel surrounded by a scrolled border and occupied by a seated figure of the Virgin with the undraped Child Christ on her lap. On either side stand boy angels. By an anonymous Paduan follower of Mantegna.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate XLVI.

R. Ederheimer
174—SIXTEENTH CENTURY BOLOGNESE BRONZE PLAQUETTE

1000 Rectangular shape. Modeled with an allegorical figure of a Nymph playing a harp.

Height, 3 inches; width, $2\frac{1}{4}$ inches.

R. Ederheimer
175—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

Rectangular shape. Modeled, in low relief, with an allegorical figure of a Nymph pouring water from a bowl into a vase.

Height, 3 inches; width, 2¼ inches.

176—176—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

Rectangular shape. Modeled with an allegorical figure of a Nymph with broken pillar at her side at the base of which is a serpent.

Height, 3 inches; width, 2¼ inches.

177—177—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE

Rectangular shape, with round-arched top. Modeled, in low relief, with a "Presentation in the Temple." On the right side stands the Virgin, cradling in her outstretched arms the undraped figure of the Child Christ as she presents him to the High Priest, who is seated on the left. In the background are large candlesticks.

Height, 3¾ inches; width, 2 inches.

R. Ederheimer
178—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE

Rectangular shape, with round-arched top. Modeled, in low relief, with a "Visit of the Magi." On the right is seated the Virgin, holding on her lap the Child Christ. Kneeling in front of her is Caspar, one of the Magi, proffering his gift, while behind him stand his two companions holding vases.

Height, 3¾ inches; width, 2 inches.

E. Glaenger

179—FIFTEENTH CENTURY PARMESAN BRONZE PLAQUETTE BY ENZOLA

15" — Rectangular shape, with chamfered sides. Modeled, in low relief, with a subject of an old man with hooded mantle walking and leaning on a staff. On the right is a castle, a vat of grapes and a vine. By Gianfrancesco Enzola (Fifteenth Century).

Height, $2\frac{3}{4}$ inches; length, 3 inches.

R. Ederheimer

180—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE BY CORNIOLE

20" — Rectangular shape with round-arched top. Modeled, in low relief, with an "Entombment." The body of Christ being laid in the tomb by the Disciples and Holy Women. In the distance is Golgotha, surmounted by the three crosses, and Jerusalem. By Giovanni delle Corniole (1470-1516).

Height, $3\frac{1}{4}$ inches; width, $2\frac{3}{4}$ inches.

Other copies are in the Louvre and Berlin Museums. Illustrated, Berlin Catalogue, Plate LVII.

R. Ederheimer

181—FIFTEENTH CENTURY BURGUNDIAN BRONZE PLAQUETTE

10" — Rectangular shape, with round-arched top and fluted frame. Modeled, in low relief, with a "Nativity." The Virgin and St. Joseph, under a tiled pent-roof, kneeling and adoring the Infant Christ. The border consists of a title below, "Nativitas Domini" (the Birth of the Lord), and a legend around the sides and arch, all in raised Gothic characters.

Height, $2\frac{3}{4}$ inches; width, 2 inches.

Miss Lorenz Agnew
182—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

1700 Rectangular shape. Modeled, in low relief, with an allegorical figure of a Nymph holding a sword in one hand and a pair of scales in the other, symbolizing Justice.

Height, 3 inches; width, 2 $\frac{1}{4}$ inches.

A. H. Macomber
183—FIFTEENTH CENTURY VENETIAN BRONZE PLAQUETTE

1400 Rectangular shape, with round-arched top. Modeled, in low relief, with a subject of Christ appearing to His Disciples after the Resurrection. In the center the figure of Christ with right hand upraised and on either side five Disciples. Background of a large gateway. Mounted as a pax in molded and acanthus-leaf decorated frame with scrolled and voluted brass cresting. By a master of the Venetian school.

Height, 3 $\frac{1}{2}$ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LXXI.

G. E. Carver
184—FOURTEENTH CENTURY PADUAN BRONZE PLAQUETTE BY
PISANO

300 Rectangular shape. Modeled, in low relief, with a half-length figure of the Virgin, her face to the right, wearing a diadem, and with a hooded mantle, holding in both arms the undraped figure of the Child Christ. At either side are *candelieri*, with *putti* having vases of flames on their heads, and below a festoon of drapery. By Giovanni Pisano (1250-1329.).

Height, 4 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, No. 367, in Molinier's "Plaquettes," and Berlin Catalogue, Plate XLVI.

185—LATE FIFTEENTH CENTURY NORTH ITALIAN PLAQUETTE BY
MODERNO

3250 Rectangular shape. Modeled, in low relief, with a "Presentation in the Temple." In a vaulted interior the Virgin extends, across an elaborately decorated altar, the undraped Child Christ to the High Priest, who faces her. Figures of St. Joseph and attendant priests complete the composition. By Il Moderno (Fifteenth and Sixteenth Centuries).

Height, 4 inches; width, $2\frac{3}{4}$ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, No. 169, in Molinier's "Plaquettes," and Berlin Catalogue, Plate LI.

186—FOURTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF

87 Formed as a Tabernacolo frame with pointed pediment the tympanum occupied by a cherub with floral finial, two voluted pilasters and acanthus-leaf apron. The frame encloses a figure of Christ in ecclesiastical robes and wearing a mitre on the cross. In the angles are winged angels. The Christ represents the famous Volto Santo of the Lucca Cathedral.

Height, 3 inches.

187—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

156 Rectangular shape. Modeled, in low relief, with an elaborate "Deposition from the Cross." Leaning against the arms of the cross are two ladders, on each of which stands a Disciple, one lifting down the body of our Lord, the other receiving it. Around the foot of the cross are other figures. By a Paduan follower of Mantegna, after an engraving by Andrea Mantegna (Bartsch, No. 4).

Height, $2\frac{3}{4}$ inches; width, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, Berlin Catalogue, Plate LIV.

Second Afternoon

188—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE BY RICCIO

26 " Rectangular shape with raised frame. Modeled, in low relief, with a figure of St. Roch standing in a landscape, with buildings and figures in the distance. He holds a Pilgrim's staff and hat in his left hand, and with the right he points to the plague spot on his thigh. By Andrea del Briosco—Il Riccio (1470-1532).

Height, 3 inches; width, 2 1/4 inches.

Molinier gives this plaque unhesitatingly to Vlocrino, whom he identifies with Riccio. Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LXI.

189—LATE FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

95 " Rectangular shape. Modeled, in low relief, with a standing figure of St. Jerome with the symbolic lion at his feet. Signed "VLOCRINO." By Andrea Briosco—Il Riccio (1470-1532).

Height, 3 inches; width, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated in Molinier's "Plaquettes," No. 248. M. Molinier has identified the plaquettes signed "Vlocrino" as being by Briosco (Il Riccio).

190—LATE FIFTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE BY MODERNO

116 " Rectangular shape, with raised frame. Modeled, in low relief, with a figure of "Hercules Strangling the Nemean Lion." Adapted by Il Moderno from a Syracusan gold coin of the fifth century B.C.

Height, 3 inches; width, 2 1/4 inches.

Other examples are in the Louvre, the Wallace Gallery and the Berlin Museums. Illustrated, No. 198, in Molinier's "Plaquettes," and Berlin Catalogue, Plate LII.

191—SIXTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE
BY MODERNO

35⁰⁰ Rectangular shape. Modeled, in low relief, with a figure of St. Sebastian shown as a nude youth pierced with arrows, his hands tied behind his back to a Renaissance column. By Il Moderno (Fifteenth and Sixteenth Centuries).

Height, 3 inches; width, 2 1/4 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, No. 182, in Molinier's "Plaquettes" and Berlin Catalogue, Plate LI.

192—FIFTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE BY
MODERNO

25⁰⁰ Rectangular shape, with molded frame. Modeled, in low relief, with a subject of a "Pietà." The upright, undraped body of Christ shown to the waist and supported by Mary Magdalene and St. John. Flanked by two candelabra supporting, by a festoon tied with scrolled ribbons, a tablet with the Sacred Monogram. Below, the sculptured front of the tomb forms a dado. By Il Moderno (Fifteenth and Sixteenth Centuries).

Height, 3 1/4 inches; width, 2 1/4 inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate L.

193—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

15⁰⁰ Rectangular shape, with rounded ends. Modeled, in low relief, with a subject of "Apollo and Marsyas." Marsyas hangs on a tree on the left, and on the right Apollo stands with his lyre and a miniature figure kneeling at his feet imploring mercy for Marsyas. After an antique in Lorenzo de' Medici's collection.

Height, 3 inches; width, 2 1/2 inches.

Another example is in the Berlin Museum. Illustrated in Catalogue.

Second Afternoon

194—FIFTEENTH CENTURY VICENZIAN BRONZE PLAQUETTE BY
BELLI

250 Rectangular shape, with raised frame. Modeled, in low relief, with an "Ascension." Above, a standing figure of Christ in the clouds with His right hand upraised, and flanked by angels. Below, the empty tomb, with Roman soldiers seated beside it asleep. Gilded. By Valerio Belli—called Valerio Vicentino (1465-1546).

Height, 3¼ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LIV.

195—FIFTEENTH CENTURY FERRARESE BRONZE PLAQUETTE BY
CASTELBOLOGNESE

650 Rectangular shape, with round arched top. Modeled, in low relief, with a subject of the Adoration of the Magi. The Virgin, with the Child Christ on her lap, sits on the left, with St. Joseph behind her. Before her kneels Caspar, with his crown by his side, offering a vase, while behind him stand Balthasar and Melchior holding their offerings. In the background is a gabled building, and above, a star with a guiding ray of light. By Giovanni Bernardi da Castelbolognese (1496-1533).

Height, 4 inches; width, 2½ inches.

Other examples in the Louvre and Berlin Museums. Illustrated. Catalogue, Plate LXIX.

196—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE

1600 Rectangular shape. Modeled, in low relief, with a "Deposition." The Virgin and St. John at the foot of the cross, supporting and weeping over the body of Christ.

Height, 3 inches; width, 2½ inches.

M. S. Summer
197—EARLY FIFTEENTH CENTURY PALUAN BRONZE PLAQUETTE

2700 Rectangular shape. Modeled, in low relief, with a subject of the Crucifixion. Beneath a triple Gothic arched canopy is a figure of Christ on the Cross with His hands outspread, as though in benediction. At the foot of the cross is Mary Magdalene and on either side Disciples. In the background are Jewish Priests. Surmounted by a scrolled cresting.

R. Ederheimer
Height, $3\frac{1}{4}$ inches.

198—SIXTEENTH CENTURY PADUAN BRONZE BAS-RELIEF

2750 In the form of a Tabernacolo frame, with round arch surmounted by a palmette finial supported by twin pilasters on a molded base. Occupied by a figure of the Virgin seated on an elaborate throne holding the Child Christ on her lap and surrounded by cherubim with figures of St. Francis and other saints on either side and two kneeling figures below. By a Paduan Master influenced by Mantegna.

Height, 4 inches; width, 2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate XLVI.

L. Orman
199—FIFTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE BY MODERNO

1250 Rectangular shape, with molded frame. Modeled, in low relief, with a "Pietà." The upright, undraped body of Christ shown to the waist and supported by Mary Magdalene and St. John. Flanked by two candelabra supporting, by a festoon tied with scrolled ribbons, a tablet with the Sacred Monogram. Below, the sculptured front of the tomb forms a dado. By Il Moderno (Fifteenth and Sixteenth Centuries).

Height, 3 inches; width, $2\frac{1}{2}$ inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate L.

Second Afternoon

R. Ederheimer
200—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

1256 Rectangular shape. Modeled, in low relief, with a panel surrounded by a scrolled border and occupied by a "Pietà." The upright body of Christ, seen to the waist, supported on either side by the Virgin and St. John. With an inscription below "O DOMINE IESV &C." By an anonymous follower of Mantegna.

Height, 3 1/4 inches; width, 2 1/2 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate LIV.

E. Glaeser
201—FIFTEENTH CENTURY PARMESAN BRONZE PLAQUETTE BY ENZOLA

556 Rectangular shape, with molded and beaded frame. Modeled, in low relief, with a subject of "St. Jerome in the Desert." The Saint, with long beard, kneels in front of a crucifix placed amid the rocks on the right. On the left stands the Lion. By Gianfrancesco Enzola of Parma (Fifteenth Century).

Height, 2 1/4 inches; width, 3 1/4 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, page 63, of Molinier's "Plaquettes," and Berlin Catalogue, Plate XLIX.

202—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE BY MODERNO

R. Ederheimer
656 Rectangular shape. Modeled, in low relief, with an "Entombment." The body of Christ being laid in a sarcophagus by St. John, Joseph of Arimathea and the Holy Women. In the center, Mary Magdalene upraises her arms in a gesture of despair. The front of the sarcophagus decorated with Scenes of the Passion, in low relief, and forming the lower panel of the plaquette. In the distance is Golgotha, surmounted by three crosses. By Il Moderno (Fifteenth and Sixteenth Centuries).

Height, 3 3/4 inches; width, 2 3/4 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate L.

203—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

250 Rectangular shape with molded frame. Modeled, in low relief, with two nude figures watching the gambols of infant Bacchants, one of whom carries a vase of wine, another a basket of fruit. By a follower of the Paduan School.

B. Sancey
Height, $1\frac{1}{2}$ inches; width, 4 inches.

Another example is in the Berlin Museum. Illustrated, Plate LV.

204—FIFTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF BY SANSOVINO

300 Pear shape. Modeled, in low relief, with a half-length figure of the Virgin. Gilded. By Jacopo Tatti—Il Sansovino (1486-1570).

Karl Freund
Height, $3\frac{1}{4}$ inches.

205—FIFTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF BY SANSOVINO

500 Pear shape. Modeled, in low relief, with a half-length figure of Mary Magdalene holding in both hands the symbolic vase of precious ointment. Gilded. By Jacopo Tatti—Il Sansovino (1486-1570).

A. St. Raoult
Height, $3\frac{1}{4}$ inches.

206—FIFTEENTH CENTURY FLORENTINE BRONZE BAS-RELIEF BY SANSOVINO

200 Pear-shaped. Modeled, in low relief, with a half-length figure of St. John the Divine holding in one hand a scrolled label. Gilded. By Jacopo Tatti—Il Sansovino (1486-1570).

B. Sancey
Height, — inches.

Second Afternoon

L. Ormanni
207—FIFTEENTH CENTURY FLORENTINE BAS-RELIEF BY SANSOVINO

175 Modeled, in low relief, and without background with a half-length figure of the Virgin holding, on her left arm, the Child Christ. By Jacopo Sansovino (1477-1570).

Height, 3 inches.

R. Ederheimer
208—FIFTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF BY ROSSELLINO

55 Modeled, in low relief and without background, with three-quarter-length figure of the Virgin seated and supporting on her knee the Child Christ dressed in a tunic and holding a bird in His hand. By Antonio Rossellino (1427-1479).

Height, 5 1/4 inches.

C. E. Caracci
209—FIFTEENTH CENTURY FLORENTINE BRONZE BAS-RELIEF

175 Modeled, in low relief and without background, with the seated figure of the Virgin with her right hand upraised. She supports on her lap the Child Christ, who holds in His hand some fruit He has taken from a dish presented to Him by an infant St. John the Baptist.

Height, 4 inches.

14 1/2
210—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE BY SANSOVINO

45 Rectangular shape. Modeled, in low relief, with a subject of "Our Lady of Loreto." The figure of the Virgin seated on the roof of a church and holding on her knee the erect figure of the Child Christ. In the distance is the Campanile of the Chiesa della Casa Santa, at Loreto, and below are cherubim. By Jacopo Tatti—Il Sansovino (1486-1570).

Height, 4 3/4 inches; width, 4 inches.

Another example is in the Berlin Museum. Illustrated, Catalogue Plate LXXXII.

C. E. Carver
211—FIFTEENTH CENTURY NORTH ITALIAN BRONZE PLAQUETTE

90" Rectangular shape, with molded frame. Modeled, in low relief, with a "Deposition in the Tomb." The disciples and Holy Women laying the body of Christ in the tomb. In the distance is Golgotha, crowned with crosses. Completely gilded.

Height, $4\frac{1}{4}$ inches; width, $3\frac{1}{4}$ inches.

212—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

70" Rectangular shape, with molded frame and scrolled cresting with ring for suspension. Modeled, in low relief, with a full-length figure of the Virgin surrounded by Angels. Holding the Child Christ in her arms, she stands on a terrace with an ornamented balustrade. Behind her is an architectural niche, while two of the angels, standing on columns, hold a double floral festoon above her head. By a Paduan influenced by Mantegna.

Height, $5\frac{1}{4}$ inches; width, $3\frac{1}{2}$ inches.

Other examples are in the Louvre, Victoria and Albert, and Berlin Museums. Illustrated, Berlin Catalogue, Plate XLVI.

Carl Freund
213—FIFTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF

25" Modeled, in low relief, and without background, with a standing figure of the Virgin holding in her arms the Child Christ.

Height, 5 inches.

R. Ederheimer
214—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

30" Rectangular shape, with molded frame. Modeled, in low relief, with the Virgin seated on a throne with gryphon supports and a high back surmounted by angels, supporting in her lap and suckling the Child Christ, who is clothed in a tunic. By a Paduan Master influenced by Mantegna.

Height, $5\frac{1}{2}$ inches; width, $3\frac{1}{2}$ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate XLVI.

Second Afternoon

215—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE BY SANSOVINO

55⁰⁰ Rectangular shape, with molded frame. Modeled, in low relief, with a Virgin seated under a canopy on a stone seat, with a vase of lilies beside her, a closed book in her right hand and with her left holding on her lap the Child Christ. Standing at her side and looking upwards is the infant St. John the Baptist. By Jacopo Tatti—Il Sansovino (1486-1570).

Height, 6¼ inches; width, 4½ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, Berlin Catalogue, Plate LXXI.

216—FIFTEENTH CENTURY MILANESE BRONZE PLAQUETTE

420⁰⁰ Rectangular shape. Modeled, in low relief, with a bust portrait in profile of Gian Galeazzo Visconti, shown as a young man, clean shaven save for a pointed goatee and dressed in a closely buttoned jerkin. Inscribed, in raised Roman letters, "IOANNES GALEACIVS." Possibly by Vittore Pisano—Pisanello (1380-1451).

Height, 6½ inches; width, 5 inches.

Of Gian Galeazzo Visconti, the great Duke of Milan who for seventeen years (1385-1402) threatened the freedom of all Italy, Pisano made a famous medal which has now disappeared. There is a silver-point portrait of Gian Galeazzo by Pisano in the Louvre. It is highly probable that, as Signor Bardini believes, this is the only example of this plaquette in existence.

217—FIFTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF

15⁰⁰ In the form of a Tabernacolo frame. Circular pediment, cornice and frieze supported by pilasters with figures of saints on either side and molded base with scrolled plinth. Enclosing a figure, modeled in low relief, of the seated Virgin holding the Child Christ. Gilded.

Height, 4 inches; width, 2½ inches.

218—LATE FIFTEENTH CENTURY BOLOGNESE PLAQUETTE

R. Ederhauer

350 Rectangular shape. Modeled, in low relief, with an "Entombment." The undraped figure of Christ being laid into the tomb by figure in tight-fitting costume. At either side stand the Virgin and St. John. In the distance, on one side, is Golgotha, with the three crosses, and above are clouds. By an anonymous Bolognese artist.

Height, 4½ inches; width, 4 inches.

Another example is in the Berlin Museum. Illustrated. Catalogue, Plate LIV.

219—FIFTEENTH CENTURY FLORENTINE BAS-RELIEF BY DA MAIANO

700 In the form of a Tabernacolo frame with round-arched top, square molded pilasters and molded base. Occupied with a figure of the Virgin seated on a throne under a shell canopy and holding the undraped Child Christ on her lap. By Benedetto da Maiano (1442-1497).

Height, 5 inches; width, 2¾ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate XLV.

220—FIFTEENTH CENTURY PADUAN BRONZE PLAQUETTE

G. E. Leanza

650 Rectangular shape, with round-arched top. Modeled, in low relief, with a figure of the Virgin looking to the left and holding on her lap the undraped Child Christ, surrounded by cherubim. Mounted as a Pax in a Tabernacolo frame, with pointed pediment surmounted by a figure of the Deity holding an orb and flanked by figures of St. Gabriel and the Virgin. Frieze incised with an Ave Maria inscription and supported by two cylindrical Doric pilasters. Broken base and plinth incised with Latin inscription. At the sides are panels of niello work. Partially gilded. By a Paduan master influenced by Mantegna.

Height, 6 inches.

R. Edrheimer

221—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE BY
VERROCCHIO

30 " Rectangular shape. Modeled, in low relief, with a "Deposition." The undraped body of Christ being lowered to the ground by weeping women and Disciples. In the background is the cross, treated decoratively rather than realistically. By Andrea Verrocchio (1432-1488).

Height, 5 inches; width, $3\frac{1}{2}$ inches.

222—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE BY
MODERNO

MODERNO
 Rectangular shape. Modeled, in low relief, with a "Flagellation." In the center, tied to a pillar, is Christ, undraped, save for a loin cloth. On either side stand Roman soldiers, partially draped, wielding scourges. By Il Moderno (Fifteenth and Sixteenth Centuries).

Height, $6\frac{1}{4}$ inches; width, $5\frac{3}{4}$ inches.

Another example is in the Louvre Museum.

B. Rose

223—SIXTEENTH CENTURY FLORENTINE BRONZE INTAGLIO SEAL

30 Circular shape. Intaglio-engraved with a subject of St. Francis of Assisi receiving the Stigmata. The Saint in a monk's robe kneels in the center, with rays proceeding to his outstretched hands and feet from a winged seraph hovering above him. In the distance are trees, and on the right a church porch with Leo, St. Francis' disciple, standing in the open doorway. Surrounded by a border of inscription in Lombardic characters.

This seal was probably in use at the Franciscan Monastery of Assisi.

S. S. Marmor
224—FIFTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF

Modeled, in low relief and without background, with a standing figure of the Virgin holding in her arms the undraped Child Christ. Gilded.

Height, 5 inches.

A. K. Marmor
225—FIFTEENTH CENTURY VENETIAN BRONZE BAS-RELIEF BY LOMBARDI

Modeled, in low relief and without background, with standing figure of the Virgin holding in her right arm the Child Christ.

27¹⁰ On semicircular bracket. By Tullio Lombardi (1460-1532).

Height, 6 inches.

Another example in the Berlin Museum. Illustrated. Catalogue, Plate LXII.

226—EARLY FIFTEENTH CENTURY BAS-RELIEF BY DONATELLO

70¹⁰ Standing figure of the Virgin, with hooded mantle and halo, holding on her left arm the undraped Child Christ. Completely gilded. By Donato de' Bardi—Donatello (1383-1466).

Height, 7 inches.

G. E. Cameron
227—FIFTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF BY MICHELOZZI

65⁰⁰ Modeled in the form of a Tabernacolo frame with crocketed Gothic arched top and "poppy" finial, paneled pilasters and molded base. Occupied by a three-quarter-length figure, modeled in low relief, of the Virgin supporting the Child Christ on her left arm. Above are two flying angels holding a crown over her head. By Michelozzo Michelozzi (1396-1470).

Height, 7 inches; width, 4 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, Plate XLII.

Second Afternoon

228—SIXTEENTH CENTURY ITALIAN BRONZE PLAQUETTE BY LOMBARDI

115⁰⁰ Oval shape, with molded frame. Modeled, in low relief, with an "Assumption of the Virgin," having the figure of the Virgin standing, within a mandorla, upon a crescent supported by a cherub and surrounded by a border of cherubim, some of whom are playing upon musical instruments. Modeled by Tullio Lombardi (1460-1532). *Height, 7 inches; width, 4½ inches.*

Other examples in the Louvre and Berlin Museums. Described in Molinier's "Plaquettes," No. 440. Illustrated, Berlin Catalogue, Plate LXII.

229—FIFTEENTH CENTURY PADUAN BRONZE BAS-RELIEF

15⁰⁰ Modeled, in low relief and without background, with the standing figure of a Bishop in mitre and episcopal robes. On semi-hexagonal molded bracket with ball pendant. *Height, 7 inches.*

230—FIFTEENTH CENTURY VENETIAN BRONZE BAS-RELIEF

25⁰⁰ Modeled, in low relief and without background, with the figure of St. Bartholomew in loose robes and holding the symbolic knife of his martyrdom in his right hand. On semi-hexagonal molded and pointed bracket. *Height, 6¼ inches.*

231—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE BY ROSSELLINO

65⁰⁰ Rectangular shape, with round-arched top and molded frame. Modeled, in low relief, with an "Adoration." The Virgin, under a pent-roof, kneels in adoration of her Infant Son, who lies in front of her with the infant St. John at His side. Above are clouds, the Sanctus Spiritus Dove and God the Father. By Antonio Rossellino (1427-1479).

Height, 5 inches; width, 3½ inches.

Another example is the Berlin Museum. Illustrated. Catalogue, Plate XLV.

C. E. Carusa

232—SIXTEENTH CENTURY BRONZE PLAQUETTE BY SANSOVINO

6500 Rectangular shape. Modeled, in low relief, with the Virgin kneeling on the roof of a church. In her arms she holds the undraped Child Christ, against whose face she presses her own. In the distance is seen a campanile, while below are cherubim. By Jacopo Tatti—Il Sansovino (1486-1570).

Height, $6\frac{3}{4}$ inches; width, $4\frac{1}{2}$ inches.

Her Staab

233—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

2700 Rectangular-shaped. Modeled, in low relief, with an "Entombment." The Disciples, assisted by child angels, laying the dead body of Christ in the tomb.

Height, $6\frac{3}{4}$ inches; width, $5\frac{1}{2}$ inches.

234—FIFTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE

2500 Rectangular shape, with raised frame. Modeled, in low relief, with a subject of sportive *amorini*, some playing around a vase, one mounted on a donkey.

Height, $2\frac{1}{2}$ inches; width, $6\frac{1}{2}$ inches.

Site Berner Agass

235—SIXTEENTH CENTURY ITALIAN BRONZE PLAQUETTE

5700 Rectangular shape. Modeled, in low relief, with a subject of a "Hunt with Huntsmen" in sixteenth century costume, on horseback and on foot.

Height, 3 inches; width, 9 inches.

MISCELLANEOUS OBJECTS

236—FIFTEENTH CENTURY NUREMBERG COPPER ROSE WATER
DISH

40⁰⁰ *Mme. Heller*
Circular shaped, with curved rim and turned-over edge, decorated in low relief, as to the interior, with a subject of "Adam and Eve and the Serpent in the Garden of Eden," surrounded by a border of scrolled design. The rim decorated with incised quatrefoils and a border of pointed arch design.

237—SIXTEENTH CENTURY NUREMBERG BRASS OFFERTORY DISH

55⁰⁰ *G. Brummer*
Circular shape, with flat rim. The center repoussé with a raised boss surrounded by a quatrefoil design of pointed leaves between sprays of tulip blossoms and lions and by a band of German inscription in raised Gothic lettering. The rim is stamped with a border of repeated trefoil pattern.

Diameter, 15 inches.

238—SIXTEENTH CENTURY PERUGIAN PASTIGLIA BOX

Gu
Rectangular shape, with hinged lid. Covered with a raised decoration of animals, masks, flowers and scrolls in pastiglia or rice-paste. The interior of the lid has an oval escutcheon charged with a coat-of-arms, surmounted by a helmet and supported by half-length figures ending in scrollings and holding palm-branches. Completely gilded.

Height, 24 inches.

These pastiglia boxes, designed chiefly to hold jewels, were made only in Perugia.

Walker & Gillette

239—SEVENTEENTH CENTURY VENETIAN LACQUERED WOODEN
PLAQUE

1750—Circular shape, with deep curved rim. Of wood lacquered in gold and red on a black ground, the interior with a design of birds, peony blossoms and branches, the rim with a border of vine-leaves, grapes and birds.

Diameter, 17½ inches.

A. Olivetti & Co.

240—FIFTEENTH CENTURY NUREMBERG BRASS DEEP DISH

5000—Circular shape, with narrow flat rim. Decorated in low relief, as to the interior, with a central circular medallion enclosing a subject of "The Annunciation" bordered by a German inscription in Lombardic characters and surrounded by a broad band of scrolled fruits and flowers. The rim decorated with fleurons at regular intervals.

Diameter, 18 inches.

A dish with a precisely similar center is in the Medieval Room of the British Museum. Illustrated, Guide, Fig. 6.

A. Olivetti & Co.

241—SIXTEENTH CENTURY FLORENTINE SILVER GILT AND BRONZE
CHALICE

13000—Straight-sided silver bowl, the lower part chased with acanthus leaves and scrolls; octagonal bronze stem inlaid with colored enamels, octagonal knop faced with quatrefoil-shaped panels enameled with figures of saints, spreading base modeled in relief with palmettes and scrolls and shaped molded foot.

Height, 10 inches.

Second Afternoon

E. Sege
242—PAIR OF SIXTEENTH CENTURY VENETIAN ROCK-CRYSTAL
ALTAR CANDLESTICKS

780 —Stems of baluster, vase and cylindrical shape of cut rock-crystal mounted in gilded bronze chased with acanthus-leaf borders, crystal bobêches, pointed bronze prickets and molded bronze feet.

Height, 11 inches.

Walker Gillette
243—SIXTEENTH CENTURY FLORENTINE BRONZE BOWL

900 —Squat pear-shaped body, incurved cylindrical neck. Scrolled looped side handles and three molded paw feet.

Height, 11 inches; diameter, 16½ inches.

P. Cohen
244—SEVENTEENTH CENTURY ITALIAN COPPER BRAZIER

Oval shape, with molded sides and rim, repoussé with bands of scrolled acanthus leaves. Two leopards' head handles holding swinging iron rings, and four paw feet. Fitted with brazier

2200 —pan having rim repoussé with acanthus scrollings and two flat swinging engraved iron handles.

Height, 10½ inches; length, 18 inches.

Ruth Teschner
245—SIXTEENTH CENTURY FLORENTINE SILVER ALTAR CANDLE-
STICK

1000 —Cylindrical stem with round, fluted and pointed-leaf enriched knop, octagonal spreading base with enameled decorations and beaded foot. Cut rock-crystal bobêche and pointed bronze pricket.

Height, 11½ inches.

246—FOURTEENTH CENTURY SIENESE GILT BRONZE MONSTRANCE

150⁰⁰ Made in the form of a reliquary, with Gothic lantern-shaped square top surmounted by a crocketed gable with traceried tympanum and flèche surmounted by a crystal ball, flanked by projecting trefoil-arched niche with flèches surmounted by crystal balls and front of rock-crystal. The stem is of cylindrical rock-crystal, with an elaborate hexagonal knop formed as arched niches with pinnacles and buttresses carrying the figures of saints, and the hexagonal foot is paneled and studded with jewels. The shaped spreading base has a pierced gallery.

Height, 15 inches.

247—FIFTEENTH CENTURY TUSCAN CARVED, PAINTED AND GILT WOOD ALTARPIECE

200⁰⁰ Rectangular niche, with pointed canopy of Gothic arched tracery surrounded by a border of circular holes, surmounted by a semi-hexagonal canopy with carved pendants and cusped pointed arches surmounted by cusped gables and pinnacles, the spandrels occupied by Gothic leaf carvings, trefoils and a painted half-length figure of Christ, and flanked by spiral pilared buttresses having pointed-arch panels filled with paintings of saints and surmounted by crocketed gables and pinnacles. On molded and carved stand with octagonal stem; molded knop and octagonal foot, carved with Gothic leaves and shields. Painted and gilded.

Height, 63 inches.

248—FIFTEENTH CENTURY FLORENTINE PASTIGLIA DECORATED BOX

150⁰⁰ Rectangular shape. Hinged lid, with rounded edge, decorated with pastiglia fleurons. Body with molded cornice and base enriched with bands of pastiglia ornamentation and front decorated with a repeat of masks, grotesque figures and acanthus scrolls all in raised pastiglia. Completely gilded.

Height, 7½ inches; length, 23 inches; width, 13 inches.

Second Afternoon

249—PAIR OF SIXTEENTH CENTURY FLORENTINE CARVED, PAINTED
AND GILT ANGELS

2150⁰⁰ Carved figures of angels with outstretched wings, curling hair and loose tunic and robe, kneeling on one knee and on the other supporting turned, baluster-shaped candlesticks with iron prickets for candles. On molded hexagonal bases. Painted in natural colors and gilded.

Height, 12 inches.

250—FIFTEENTH CENTURY FLORENTINE CARVED, PAINTED AND
GILT WOOD ALTAR CROSS

107⁰⁰ Floriated cross, bordered with carved and gilt acanthus-leaf crockets and turned pointed spindles, and occupied by a painting of a crucifix with figure surmounted by an "I. N. R. I." label and a figure of the Pelican feeding its young. In the floriations are paintings of God the Father above, and the Virgin and St. John at either side. On turned and painted stem and square base, with incurved sides and painted flutings.

Height, 34 inches.

251—LATE SIXTEENTH CENTURY CARVED, GILT AND PAINTED WOOD
ALTARPIECE

120⁰⁰ Round-arched niche, surmounted by a triple round-arched canopy and a cresting of florid Gothic traceries, ending in pointed pinnacles and crocketed at the sides with flowers and leaves. The niche encloses on a projecting paneled base, carved with escutcheons, a crucifix; the cross, with floriated arms bordered by delicate Gothic traceries, is surmounted by an "I. N. R. I." label, flanked by a sun and moon above and two flying angels below the arms. On either side are figures of the Virgin with head averted, and St. John gazing upwards. The figures are painted, the decorative carvings and background gilded.

Height, 29½ inches; width, 20 inches.

- 252—EIGHTEENTH CENTURY DOCCIA PORCELAIN BRACKET CLOCK
- Enamel dial, with hours in Roman and minutes in Arabic numerals. Rectangular case of colored porcelain, with domed top of diapered open trellis-work pattern surmounted by a figure of Time with a scythe. In the center is a scrolled escutcheon painted with the coat-of-arms of the Ginori family and surmounted by scrolled acanthus leaves and *putti* with musical instruments. The cornice is molded and painted, and the chamfered angles are supported by voluted acanthus enriched brackets serving as pedestals for two figures emblematic of Literature and Music. The dial plate is surrounded with a painted diaper of open trellis-work pattern; below are six *putti*, modeled in low relief, playing musical instruments, and the base is formed of a laurel-leaf band, with scrolled acanthus-leaf and lions' paw feet. The movement is signed, "J. Robert et fils et Compagnie à la Chaux de Fonds," and plays airs on a metal pipe organ.

Height, 46 inches; width, 26 inches.

This clock was made by workmen from Saxony who were imported by the Marchese Carlo Ginori in 1735 when he founded the Doccia factory. It was purchased by Signor Bardini from the present Marchese Carlo Ginori.

- 253—FIFTEENTH CENTURY FLORENTINE CARVED AND GILT WOOD CANDELABRUM

Turned, fluted, voluted and carved columnar stem, with large vase-shaped fluted base with voluted brackets and fluted circular foot. On cylindrical pedestal carved with reedings, volutings and beadings, and carved circular base. Saucer-shaped bobèche, carved with gadroons and scrolled leaves. Gilded and painted.

Height, 5 feet 2¼ inches.

Second Afternoon

R. W. French
254—FIFTEENTH CENTURY FLORENTINE CARVED AND GILT WOOD
CANDELABRUM

1075⁰⁰ Turned, fluted, voluted and carved columnar stem, with large pear-shaped fluted base and circular foot, on square pedestal with incurved sides carved with scrolled acanthus leaves and circular carved base. Saucer-shaped bobèche, carved with gad-rooms and scrolled leaves. Gilded and painted.

Height, 5 feet 3 inches.

Green Bros.
255—SEVENTEENTH CENTURY ITALIAN STANDING DIAL

140⁰⁰ Turned baluster-shaped stem, on molded circular foot surmounted by an armillary dial consisting of a series of brass rings, some engraved with equatorial divisions.

Height, 40 inches.

R. W. Leaman Agnew
256—SEVENTEENTH CENTURY GENOESE TERRESTRIAL GLOBE

105⁰⁰ Terrestrial globe of papier-maché, mounted on a wooden stand of annular shape, with turned projections and four voluted feet ending in lions' paws.

Height, 26 inches.

ITALIAN MAJOLICA

Oakley
257—SIXTEENTH CENTURY DERUTA MAJOLICA HAND WARMER

25⁰⁰ Shaped as a Book of Devotions, with the sides decorated with five cinquefoil medallions, between which are triangular panels of scrollings. Invested with a blue glaze.

Height, 3½ inches; width, 6 inches.

Second Afternoon

258—SIXTEENTH CENTURY FAENZA MAJOLICA ALBARELLO

90⁰⁰ Cylindrical body, with incurved neck and foot. Decorated, on a white ground, in blue and yellow, with a laurel-leaf wreath enclosing a horseshoe-shaped rayed figure surmounted by a cross and occupied by the initial "F."

Height, 8½ inches.

259—SIXTEENTH CENTURY FAENZA MAJOLICA ALBARELLO

65⁰⁰ Cylindrical body, with incurved sides, molded neck and carved foot. Decorated, on a white ground, with scrolled trefoil leaves and an oval panel of reserve painted, in outline, with a three-quarter-length figure of a man in monastic robe playing a cornemuse.

Height, 8 inches.

260—FIFTEENTH CENTURY SIENESE MAJOLICA PHARMACY ALBARELLO

160⁰⁰ Cylindrical body, with incurved sides, incurved neck and foot. Decorated, in blue and yellow on a white ground, with an oval laurel-leaf wreath enclosing a painting of a rooster and the name of a drug in Roman letters. Above and below, the emblem of the monastery with the letter "s." Bottom missing.

Height, 10 inches.

261—FIFTEENTH CENTURY DELLA ROBBIA MAJOLICA VASE

70⁰⁰ Pineapple-shaped, on a molded foot, with surface modeled to simulate the fruit. (Foot faulty.) Invested with a blue glaze.

Height, 8½ inches.

262—FIFTEENTH CENTURY DERUTA MAJOLICA VASE

70⁰⁰ Pineapple-shaped, on molded foot, with surface modeled to simulate the fruit. (Cover missing.) Invested with a golden lustre glaze.

Height, 8½ inches.

Second Afternoon

R. V. French Co.
263—FIFTEENTH CENTURY DERUTA PINEAPPLE VASE

70" Of pointed pineapple shape on cylindrical stem and circular foot. Invested with a mottled lusted glazing of yellow, red and green. Originally designed without cover. (Foot faulty.)

R. V. Leaman & Co.
264—FIFTEENTH CENTURY DELLA ROBBIA PINEAPPLE VASE

140" Of pointed pineapple shape on cylindrical stem and circular foot. Originally designed without cover. Glazing of Della Robbia blue.

R. V. French Co.
265—FIFTEENTH CENTURY FAENZA MAJOLICA PLATE

190" Circular shape, with curved rim. Decorated, on a white ground, as to the center with a circular medallion with orange background occupied by the profile portrait bust of a young woman in fifteenth century costume, surrounded by bands of toothed and imbricated patternings in blue, white and orange.

A. B. Leach
266—SIXTEENTH CENTURY CAFFAGGIOLO MAJOLICA PITCHER

40" Pear-shaped body, with pinched-in rim and pointed spout. Decorated, on a white ground, in blue with a wreath of berries enclosing the letter "R." (Handle missing.)

E. T. Spencer
267—FIFTEENTH CENTURY PADUA MAJOLICA PLATE

47" Circular shape, without rim. Decorated, on raised "stucco" work on a white ground, as to the center, with a scrolled shield charged with a coat-of-arms of a hound rampant, and surrounded by a deep border of acanthus-leaf scrollings proceeding from lions' heads and separated by panels of honeysuckle ornamentation.

Diameter, 10 inches.

268—SIXTEENTH CENTURY URBINO MAJOLICA TAZZA

3500 Circular shape, with curved rim and circular foot. Decorated, on a white ground, as to the center with a marine view. On the right, a round tower with pinnacled roof and a church. On the left, a harbor with a ship having a lateen sail. Surrounded by a border of guilloche patterning.

Diameter, 9½ inches.

269—SIXTEENTH CENTURY CAFFAGGIOLO MAJOLICA PLATE

2800 Circular shape, with flat rim. Decorated, blue and brown, on white ground, as to the center with a circular medallion of radiations surrounded by a border of interlacements, and as to the rim with six semicircular radiations with trefoils between.

Diameter, 7½ inches.

270—FIFTEENTH CENTURY FAENZA MAJOLICA PLATE

1800 Circular shape, with a carved rim. Decorated, on a white ground, as to the center with a circular medallion occupied by the profile portrait bust of a young woman in fifteenth century costume, surrounded by bands of twisted ribbon and meander patternings.

Diameter, 9½ inches.

271—SIXTEENTH CENTURY FAENZA MAJOLICA PLATE

1000 Circular shape, without rim. Decorated in lustre on a white ground with a circular medallion occupied by the profile bust of a Roman statesman shown as a bearded man with aquiline nose and bald head, surrounded by a deep border of bold acanthus-leaf scrollings, flowers and medallions.

Diameter, 11 inches.

Second Afternoon

272—SIXTEENTH CENTURY FAENZA MAJOLICA PLATE

325 Circular shape, without rim. Decorated, on a white ground, as to the center with a statant heraldic gryphon holding in its front paws a shield charged with a cross and surmounted by a deep border of pointed ribbon interlacements. (Repaired.)

Diameter, 13 inches.

273—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA BASKET BY DELLA ROBBIA

140 Circular cluster of fruits and leaves realistically modeled and glazed in natural colors.

Diameter, 9 inches.

274—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA BASKET BY DELLA ROBBIA

100 Circular cluster of fruits and leaves, with a frog realistically modeled and glazed in natural colors.

Diameter, 10½ inches.

275—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA BASKET BY DELLA ROBBIA

170 Circular cluster of fruits and leaves, with a lizard realistically modeled and glazed in natural colors.

Diameter, 10½ inches.

Sold with 295
276—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA BOUQUET BY DELLA ROBBIA

Circular cluster of fruits and leaves, with a frog realistically modeled and glazed in natural colors.

Diameter, 13 inches.

R. Ederhemmer

277—FOURTEENTH CENTURY PRIMITIVE ORVIETO MAJOLICA VASE

95⁰⁰ Pear-shaped body, with incurved neck and two flat looped handles. Decorated, on a cream-colored ground in brown and manganese, with a band of scrollings containing trefoil flowers with hatched petals.

Height, 7 inches.

278—SIXTEENTH CENTURY FAENZA MAJOLICA VASE

55⁰⁰ Bottle-shaped, with globular body and incurved cylindrical neck. Decorated in blue, on a white ground, with an all-over patterning of heart-shaped and acanthus-leaf scrollings.

Height, 9½ inches.

279—SIXTEENTH CENTURY FAENZA MAJOLICA PHARMACY EWER

90⁰⁰ Pear-shaped body, with incurved cylindrical neck, carved spout and flat straight looped handle. Decorated, on a white ground, with a wreath of acanthus leaves enclosing cornucopiæ, scrolls and a rectangular tablet inscribed "A CELIDONIA" in Roman letters.

Height, 10 inches.

280—FIFTEENTH CENTURY CAFFAGGIOLO MAJOLICA BOWL

190⁰⁰ Coupe-shaped bowl, decorated, on a white ground, as to the center of the interior with the emblem of St. Francis of Assisi, two clasped hands having above a cross and below a label with the word "FEDE" (faith), surrounded by a band of honeysuckle patterning and a rosetted border.

F. Dege
Height, 8 inches; diameter, 11 inches.

Second Afternoon

281—FIFTEENTH CENTURY SIENESE MAJOLICA TWO-HANDLED VASE

107" Pear-shaped body, with incurved neck and two flat looped handles. Decorated, on a white ground, with a wreath of laurel leaves tied and banded with scrolled ribbons and enclosing a shaped shield charged with a coat-of-arms.

Height, 11 inches.

282—FIFTEENTH CENTURY SIENESE MAJOLICA TWO-HANDLED PHARMACY VASE

120" Pear-shaped body, cylindrical neck and two twisted looped handles. Decorated, on a white ground, with horizontal bands of zigzag ornament, vertical panels of guilloche patterning and the body with a rectangular panel having the name "PANTA SILEA" in Roman lettering.

Height, 10½ inches.

283—SIXTEENTH CENTURY FAENZA MAJOLICA PHARMACY VASE

75" Bottle-shaped, with ovolo body and incurved cylindrical neck. Decorated, on a white ground, with scrolled label inscribed in Gothic characters with the name of the drug, surrounded by floral scrollings with the emblem of the monastery below. (Rim faulty.)

Height, 11 inches.

284—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA VASE

270" Urn-shaped body, with incurved neck, circular foot and two dolphin-shaped looped handles. Decorated, in low relief, the under part of body with flutings, the upper part with a band of interlaced strapwork and the neck with a diaper of imbrications. Invested with a blue glaze. With cover.

Height, 11 inches.

P. W. French Co.
285—FIFTEENTH CENTURY DELLA ROBBIA GLAZED TERRA-COTTA
VASE

370" — Urn-shaped body, with incurved neck, circular foot and two dolphin-shaped looped handles. Decorated, in low relief, the under part with a band of interacements and the neck with a diapered pattern of imbrications. Invested with a light blue glaze. Similar to No. 284 but of earlier date.

Height, 10 inches.

Professor Allan Marquand, in his "Della Robbias in America," illustrates, No. 54, a similar vase and bouquet, and calls attention, as a parallel, to the vase in the framework of the altarpiece at Verona by Giovanni della Robbia. A similar vase, too, is in the Victoria and Albert Museum, South Kensington, and is illustrated in M. L. Solon's "Italian Majolica," 1907, Fig. V.

P. W. French Co.
286—FIFTEENTH CENTURY URBINO MAJOLICA TWO-HANDLED VASE

170" — Pear-shaped body, with cylindrical neck and two upright looped handles with scrolled ribbon terminations. Decorated, on a white ground, with a floral and pointed-leaf wreath, tied with a knotted ribbon, enclosing, on a yellow ground, a painting of an *amorino* with outstretched wings brandishing a thyrsus.

Height, 11 inches.

Stanley G. Mortimer
287—SIXTEENTH CENTURY FAENZA MAJOLICA PHARMACY EWER

150" — Pear-shaped body, with incurved neck, straight spout with twisted support and flat straight looped handle. Decorated in reserve with an arabesque of scrolled acanthus leaves and chimeræ and with a scrolled label of white reserve inscribed "A. ACETOSE" in Roman letters.

Height, 13 inches.

Second Afternoon

288—FIFTEENTH CENTURY FAENZA MAJOLICA PHARMACY EWER

120 — Pear-shaped body, with cylindrical neck, straight ringed spout and flat looped handle. Decorated in reserve, above, with acanthus-leaf scrollings proceeding from a mask; below, with rosettes and a cherub with outstretched wings; and between, with a label inscribed with the name of the drug in Roman letters: S.D. PAPAVER.

Edenhammer
Height, 9½ inches.

289—SIXTEENTH CENTURY CASTEL DURANTE PHARMACY VASE

210 — Pear-shaped body with incurved neck, straight spout with twisted supporting brace and flat looped handles. Decorated, in blue and yellow, on an orange ground, with cornucopia, scrolls and dolphins and with a label in white reserve inscribed, in Roman letters, "EY^o DINARI COSE."

Height, 11 inches.

290—PAIR OF SIXTEENTH CENTURY FAENZA MAJOLICA PHARMACY ALBARELLI

130 — Cylindrical body, with incurved sides, molded rim and foot. Decorated, on a white ground, with a scrolled label inscribed with the name of the drug in Gothic characters with ornamental initials, surmounted by the figure of a rooster and with the emblem of the monastery below.

Ad Bealy
Height, 13 inches.

291—SIXTEENTH CENTURY FAENZA MAJOLICA DEEP DISH

100 — Circular shape, with flat rim. Decorated, on a white ground, the center with a circular medallion enclosing an armorial shield surmounted by a Bishop's Hat inscribed "dō lō" and surrounded by a band of acanthus-leaf scrolling in blue on an orange ground. The rim is decorated with a similar band of ornamentation. (Repaired.)

Diameter, 14 inches.

292—FIFTEENTH CENTURY URBINO MAJOLICA BOWL

210 " Circular shape, with scalloped rim and fluted sides. Decorated, on a white ground, in blue and yellow, as to the center with a scrolled shield charged with a coat-of-arms, surmounted by a helmet and mantled with acanthus-leaf scrollings, within a cross-shaped shell formed by four oval panels connected by straight lines and occupied by floral and pointed-leaf arabesques. The rim is bordered with a band of blue and white patterning.

Height, $6\frac{1}{2}$ inches; diameter, 15 inches.

293—SIXTEENTH CENTURY FAENZA MAJOLICA BOWL

160 " Circular coupe-shaped. Decorated, on a white ground, as to the center of the interior with a circular medallion occupied by a conventionalized dolphin, in colors, and as to the sides with a diapering of pointed-leaf scrollings in blue.

Height, $8\frac{1}{2}$ inches; diameter, $17\frac{1}{2}$ inches.

294—FIFTEENTH CENTURY DERUTA MAJOLICA DEEP DISH

130 " Circular shape, with flat rim and reeded edge. Decorated, in lustre, the center with the bust profile portrait of a Roman Emperor, the rim with alternate panels occupied by checkered diaperings and floral and leaf scrollings.

Diameter, $15\frac{1}{2}$ inches.

295—SIXTEENTH CENTURY FAENZA MAJOLICA BOWL

Circular coupe-shaped. Decorated, on a white ground, as to the center of the interior with a circular medallion occupied by fish, crabs and frogs in natural colors, symmetrically disposed, and as to the side with a diapered patterning of pointed-leaf scrollings in blue.

Height, 9 inches; diameter, 18 inches.

R. Ederhemmer
296—SIXTEENTH CENTURY URBINO MAJOLICA TWO-HANDLED VASE

350 " Pear-shaped body, with two round looped handles with ram's head terminations. Decorated, on a white ground, with an all-over patterning of floral and pointed-leaf arabesques, including chimerae, and tablet dated "MDC" and a blank panel for a name.

Height, 13 inches.

R. Valentini
297—FIFTEENTH CENTURY FAENZA MAJOLICA PHARMACY TWO-HANDLED VASE

300 " Pear-shaped body, with incurved neck, annular foot, and two twisted looped handles. Decorated with a scrolled oval escutcheon charged with a coat-of-arms, a hound rampant on a brown ground and having above a mask and acanthus-leaf scrollings, and below a label inscribed with the name of the drug in Roman letters.

Height, 13 inches.

f76
298—FIFTEENTH CENTURY CAFFAGGIOLO MAJOLICA TWO-HANDLED VASE

350 " Pear-shaped body, with cylindrical neck, straight spout and two looped twisted handles. Decorated, on a white ground, with a rosetted wreath of laurel leaves banded with crossed ribbons and enclosing a scrolled egg-shaped escutcheon charged with a coat-of-arms quartered with that of the Medici family and surmounted by a radiated crown.

Height, 19 inches.

299—SIXTEENTH CENTURY FAENZA MAJOLICA PLAQUE

Rectangular tablet, modeled, in basso-relievo, with a three-quarter-length figure of the Virgin in red robe, girded at the waist, a blue mantle *semé* with stars, and a linen veil. Her head is inclined toward the right; she is standing and supporting with both hands the undraped Child Christ, who has His right arm thrown around His Mother's neck and holds the neck of her robe with His left hand. Above are two angels with wings. In the lower left-hand corner is a panel painted with a subject of St. Francis receiving the stigmata. Glazed in natural colors.

Height, 24 inches; width, 17 inches.

300—FIFTEENTH CENTURY CAFFAGGIOLO MAJOLICA PHARMACY VASE

Pear-shaped body, with high cylindrical neck. Decorated, in blue on a white ground, with a scrolled label inscribed with the name of the drug in Gothic characters with ornamental initials. Above is the emblem of the monastery.

Height, 15 inches.

301—PAIR OF SIXTEENTH CENTURY DELLA ROBBIA MAJOLICA VASES WITH BOUQUETS

Pear-shaped bodies, with molded bands, cylindrical necks, annular feet, projecting voluted and acanthus-leaf scrolled handles, and raised spout apertures shaped as masks. Glazed in white and painted, with pear-shaped scrolled escutcheons surmounted by crowns and charged with the arms of the Medici family. The bouquets are of terra-cotta modeled with fruits, flowers and leaves glazed in their natural colors.

Height, 27½ inches.

Second Afternoon

E. Degre
302—PAIR OF EIGHTEENTH CENTURY CAPO DI MONTE PORCELAIN
VASES AND COVERS

620 " Pear-shaped bodies, cylindrical necks and domed covers. Invested with a fine white glaze and painted in natural colors, the bodies with crater-shaped vases of roses, other flowers and leaves on rocky bases, the covers with floral sprays, and the necks in gold, with medallions and scrollings. (Finials restored.)

E. Degre
303—EIGHTEENTH CENTURY GERMAN PORCELAIN PITCHER AND
BASE

290 " Pear-shaped body, with scrolled looped over-handle formed as a dolphin, and turned-over lip. In front of the body is a half figure of Silenus, crowned with leaves, terminating in voluted scrollings and supporting a festoon of husk patterning. Invested with a plain white glaze. On carved and gilded wooden pedestal supported on tripod of scrolled acanthus leaves with a molded triangular base.

Height, 28 inches.

This vase and pedestal came from the Borghese Palace, Rome.

THIRD AFTERNOON'S SALE

THURSDAY, APRIL 25, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

COLORED STUCCO OF THE FIFTEENTH AND SIXTEENTH CENTURIES

ANTONIO DA SAN GALLO

SIXTEENTH CENTURY

305—SIXTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA
BUST OF ST. JOHN THE BAPTIST

10 25" Half-length figure of the Child Christ, with curling hair, partially robed and wearing a coral necklace with a cross as pendant. Colored naturalistically.

Height, 9 inches.

PIERINO DA VINCI

FIFTEENTH CENTURY

306—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BUST

5 75" Half-length figure of the Child Christ, with ringleted hair, and clothed in a loose-fitting tunic with embroidered collar.

Height, 12 inches.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

307—FIFTEENTH CENTURY STUCCO PORTRAIT MEDALLION

12506 Circular medallion portrait of Cosimo de' Medici (1384-1464), "Pater Patriae." Profile head, looking to the left in low relief, of an elderly man, wearing over a skull cap a Florentine bonnet. Around the rim is the name "COSIMUS MEDICES." Uncolored.

Diameter, 16 inches.

This is a study for one of the celebrated series of medals of Cosimo the Elder concerning which a storm of controversy has raged. For long they were attributed to Donatello. Armand and Heiss, however, give all four variants to Michelozzo, Friedländer to Niccolò Fiorentino, and Dr. Bode, finally, to Bertoldo di Giovanni.

MATTEO CIVITALI

1435—1501

308—FIFTEENTH CENTURY TERRA-COTTA

20006 Figure of St. Sebastian, shown as a nude youth with his hands tied behind his back, standing against a rocky pedestal. The figure, which has preserved its original coloring, is placed in a round-arched niche having its background colored blue and *semé* with gilded stars.

Height, 18 inches; width, 12 inches.

This terra-cotta is a sketch by Civitali himself, for his life-sized marble statue of St. Sebastian now in the temple of the Voti Santi in the Cathedral of Lucca. This temple, the first contract for which was signed in 1482, is dated 1484, and offers abundant proof that, though Civitali worked as a sculptor during the greater part of his life, he was also a thoroughly accomplished architect.

BENEDETTO DA MAIANO

1442—1498

R Ederheimer

309—FIFTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA
FIGURE

350 00 Seated figure of the Virgin, her head covered with a veil and wearing a red tunic and loose blue mantle. On her left knee she holds the seated Child Christ, who presses close to His Mother as though for protection. On irregular terra-cotta base. Naturalistically colored.

Height, 18 inches.

310—FIFTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA
FIGURE

200 The Virgin, with bare head and clothed in a robe with embroidered border and blue mantle, sits upon a bench, with her left hand holding the standing nude figure of the Child Christ, who supports Himself with His arm thrown around His Mother's neck. Her right hand the Virgin holds pressed against her breast. On octagonal terra-cotta base. Naturalistically colored.

Height, 18 inches.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

R Ederheimer

311—FIFTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA
GROUP

100 00 Seated figure of the Virgin, in red robe and flowing blue mantle, with the nude Child Christ sitting on her left knee. She points with both hands to her heart, as she turns her head to gaze at St. Elizabeth, who stands behind her. On circular molded base of terra-cotta, the plinth decorated in relief with masks and dolphins.

Height, 16 inches.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

312—SIXTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA
FIGURE

250 "St. John the Baptist in the Wilderness." The youthful saint, with long, curling hair and clothed in camel's hair tunic over which is thrown a loose mantle, stands against a rocky ledge, his right arm extended with forefinger pointing. Above, on a ledge of rock, sits a small animal. On rocky base. Naturalistically colored.

Height, 17 inches.

GIOVANNI BATTISTA TASSO

14(?)—1548

313—SIXTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA
FIGURE

325 "St. John the Baptist in the Wilderness." The youthful saint is shown seated on a pedestal of stratified rocks. He wears a garment of goat-skin, holds in his left hand a scroll, and by his side, on the left, is the figure of a lamb.

Height, 18 inches.

Architect, as well as sculptor, Tasso, though born in the fifteenth century, died an old man in the middle of the sixteenth century.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

St. Francis of Assisi

314—FIFTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA
FIGURE

8 25" "St. Francis of Assisi." The saint is shown as the standing figure of a middle-aged man with slight beard. He wears the robe of his Order, with a rope girdle. The left hand is pressed to his breast and in the right he holds a small book and a pouch. In hands and feet are shown the sacred "stigmata." On square molded terra-cotta base. Naturalistically colored.

Height, 21 inches.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

The Birth of the Virgin

315—FOURTEENTH CENTURY BURGUNDIAN WALNUT WOOD CARVING

150" "The Birth of the Virgin." The Mother of the Virgin reclines in a low post-bed of the period, her head coifed with a linen cloth, and hands the infant Virgin to a nurse, who wears a Burgundian peasant's cap. At side of the bed are seen various utensils.

Height, 17 inches; width, 19 inches.

ANDREA DELLA ROBBIA

FIFTEENTH CENTURY

316—FIFTEENTH CENTURY FLORENTINE TERRA-COTTA MEDALLION

42500 Circular medallion of terra-cotta, modeled with a bust portrait of a youth, shown in full face, with slightly curling hair and wearing a tunic and a mantle secured at the right shoulder with a brooch. In a contemporary richly carved and gilded wood frame.

Diameter of terra-cotta, 15 inches; diameter of frame, 18 inches.

PIERO TORRIGIANO

1472—1522

317—SIXTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA FIGURE

28800 Nude figure of St. Sebastian, his limbs tied with ropes to a tree trunk and the head fallen forward as if in the throes of dissolution. Around his waist he wears a knotted loin-cloth. His body shows the marks of wounds, and at one side is the body armor of a Roman warrior and on the other the standing figure of a *putto*. On the tree is hung a quiver full of arrows. On irregular rocky base. Naturalistically colored.

Height, 26 inches.

Torrignano is, perhaps, best known as the designer and sculptor of the tomb of Henry VII in Westminster Abbey, London.

17000 317a
Bas Relief sea Bealy

DESIDERIO DA SETTIGNANO

1457—1485

320—FIFTEENTH CENTURY COLORED STUCCO FIGURE

638" — Standing figure of the Child Christ, nude, with curling brown hair and with the right hand raised in the act of benediction. The left arm hangs by His side, the hand holding the symbolic nails, supported by a fold of colored drapery. On rocky base and square pyramidal molded pedestal of colored stucco.

Height, 22 inches.

This is a replica, in colored stucco, of the marble figure by Desiderio in the Church of San Lorenzo, Florence.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

321—FIFTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA GROUP

600" — "Charity." Shown as a beautiful woman of ripened charms, with long hair falling over her shoulders, dressed in a loose robe with one breast exposed and holding on her knee a nude child around whom her left arm is thrown as though in protection. Her right arm falls by her side and her hand holds that of another nude child, who stands by her side. One the right kneels yet another child. On rocky terra-cotta base. Naturalistically colored.

Height, 21 inches.

Dr. Bode attributes the group to the anonymous Florentine author of the "Struggling Children," illustrated at p. 159 of "Florentine Sculptors of the Renaissance," where it is assigned to the "School of Donatello."

FLORENTINE SCHOOL

FIFTEENTH CENTURY

322—FIFTEENTH CENTURY FLORENTINE COLORED PAPIER-MACHÉ
BUST PORTRAIT

775" Bust-length portrait of St. Anthony, Archbishop of Florence. The saint is shown as an old man with emaciated features, thin, tightly closed lips, a partially bald head and an expression of great benevolence. He wears an ecclesiastical robe with hood thrown back at the shoulders and banded with a white orphrey patterned with crosses in red. On octagonal molded wooden base.

Height, 20 inches.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

323—SIXTEENTH CENTURY COLORED STUCCO BUST PORTRAIT

400" Bust-length portrait of an elderly man with long forked and curling gray beard and bald head. He wears a Senator's robe. On octagonal base, painted and gilded. Naturalistically colored.

Height, 23 inches.

ALESSANDRO VITTORIA

1525—1613

324—SIXTEENTH CENTURY COLORED STUCCO BUST PORTRAIT

1570 "—Half-length portrait of a lady with bare head, the curling hair tightly drawn back from the forehead. She wears a close-fitting bodice buttoned up the front, a high collar and frilled ruff and sleeves puffed and slashed at the shoulders. In front is a scrolled tablet for the name.

Height, 26 inches.

This and the following bust came from a palace in Padua, belonging to an old family, of whose ancestors they are believed to be portraits. Of Vittoria it may be said that he was a pupil of Jacopo Sansovino, whose place he took after his death as the leader of Venetian artists. In that city of his adoption he has left a number of sculptural and architectural monuments to his undoubted talents.

ALESSANDRO VITTORIA

1525—1613

325—SIXTEENTH CENTURY COLORED TERRA-COTTA PORTRAIT BUST

825 "—Bust-length portrait of a middle-aged nobleman with partially bald head, full curling beard and mustache. He wears a tight-fitting jerkin with narrow turned-over collar and a fur-trimmed robe with puffed and slashed sleeves. Round his neck is a heavy linked chain with a cross and eagle as pendants. In front of the base is a voluted name tablet.

Height, 30 inches.

LUCA DELLA ROBBIA

1400—1482

326—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-RELIEF

R. W. Seaman Agnew

325 Rectangular tablet, modeled, in low relief, with a small three-quarter-length figure of the Virgin in red robe and blue mantle standing and supporting, with her left arm, the Child Christ, who stands by His Mother's side, leaning His head against hers and with His arms around her neck. Colored naturalistically. In molded and carved frame of stucco.

Height, 19 inches; width, 14 inches.

326
725 Bas Relief *T. Ederheimer*

NEROCCHIO BARTOLOMMEO DA SIENA

1427—1500

327—FIFTEENTH CENTURY SIENESE COLORED PAPIER-MACHÉ BAS-RELIEF

10-7-Platt

725 Rectangular round-arched tablet, modeled, in low relief, with a three-quarter-length figure of the Virgin in a dark red robe and blue hooded mantle. Her head is inclined toward the left, and she is seated and holds on her lap the Child Christ, in a red tunic, who raises His right hand in the act of benediction. Below is an inscription, "REGINA COEL. MARIA," in Roman letters. In contemporary molded and painted wooden frame.

Height, 28 inches; width, 17½ inches.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

Kari Freund

328—SIXTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-RELIEF

525" Rectangular round-arched tablet, modeled, in low relief, with a full-length figure of the Virgin in red robe, seated on a chair with voluted arms and holding in both arms the Child Christ, who is nursing at her breast. Above, on either side, a cherub with outstretched wings. On rectangular base incised, in Roman letters, with an "AVE MARIA" inscription. Colored naturalistically. In contemporary Tabernacolo frame of molded, carved, painted and gilded wood, with a molded, dentelled and egg and dart carved cornice and plain frieze supported by two fluted and astragalled Ionic pilasters. On molded base and apron.

Height, 29 inches; width, 17½ inches.

SCHOOL OF SIENA

FIFTEENTH CENTURY

R. Ederhammer

329—FIFTEENTH CENTURY SIENESE COLORED STUCCO BAS-RELIEF

950" Rectangular tablet, modeled, in low relief, with a small three-quarter-length figure of the Virgin in red robe and blue hooded mantle. She holds in her arms the undraped Child Christ and restrains Him from leaping forward by clasping His right arm with one hand. Colored naturalistically. In contemporary Tabernacolo frame of molded, carved, painted and gilded wood. Molded cornice with plain frieze supported on two fluted pilasters with Romanesque capitals. Molded base and shaped, scrolled and voluted apron.

Height, 36 inches; width, 19 inches.

ANTONIO ROSSELLINO

1427—1490

330—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO MADONNA BY ROSSELLINO

825" Rectangular tablet modeled, in low relief, with a three-quarter-length figure of the Virgin in a red robe with gold-embroidered border and blue hooded mantle looking to the right. She is seated in a chair and holds in her lap with both hands the undraped Child Christ, wearing a necklace of beads with a cross pendant. The background is occupied by a festoon and pendants of cherries and leaves. Within a rectangular stucco frame, molded and decorated in relief with bands of reel and bead and acanthus-leaf ornamentation on a paneled base decorated, in relief, with a vase and rinceaux of acanthus leaves and flowers.

Height, 24 inches; width, 16 $\frac{3}{4}$ inches.

550" 330" Bas Relief W. W. Seaman Agnew
LUCA DELLA ROBBIA

1400—1481

331—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-RELIEF

70" Rectangular tablet, modeled, in low relief, with a half-length figure of the Virgin in red robe and blue hooded mantle, standing and holding with both arms the Child Christ in linen tunic. He presses His face close to His Mother's and with the left hand clasps a fold of her mantle. Colored naturalistically. In contemporary molded, painted and gilded wood Tabernacolo frame. Pointed pediment, with molded cornice and plain frieze supported by two pilasters with fluted shafts and capitals. On molded apron.

Height, 37 inches; width, 20 inches.

DESIDERIO DA SETTIGNANO

1457-1485

332—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-
RELIEF

1825" — Rectangular round-arched tablet, modeled, in low relief, with a figure of the Virgin in red robe and blue mantle with bare head, standing and pointing with her right hand to the seated Child Christ, who, undraped, turns His head to the right. On a base with two flying *putti*, who support a circular medallion enclosing an armorial shield. Original coloring. In contemporary arched frame with base of molded and painted wood.

Height, 34 inches; width, 25 inches.

A Madonna by Desiderio, precisely similar to this, but in gray stone, is in the Victoria and Albert Museum, South Kensington.

BENEDETTO DA MAIANO

1442—1498

333—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO MA-
DONNA

825" — Round-arched tablet modeled, in low relief, with a three-quarter-length seated figure of the Virgin in a red robe and blue mantle, her head draped with a white linen veil. She is looking to the left, and holds in her arms the Child Christ undraped save for a fold of linen. He lies upon a tasseled cushion with His right hand raised and clutching at His Mother's veil, while He nurses at her right breast. She bends her head over Him in loving adoration. Surrounded by a round-arched molded and carved stucco frame, with a molded base, plain plinth and molded apron, colored red and blue.

Height, 33 inches; width, 24 inches.

FLORENTINE SCHOOL

EARLY FIFTEENTH CENTURY

M. E. Benjamin

334—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO MADONNA

1570 *pressed* Half-length figure of the Virgin, in red robe and blue mantle, with head veil falling in folds. She holds in her right hand, pressed to her breast, a fruit, and supports on her left arm the Child Christ clad in a tunic. He embraces His Mother's neck with both arms and presses His face close to hers. The faces of Mother and Child are suffused with a brooding melancholy. On a square molded bracket of painted wood with traces of an inscription and a shaped apron painted with scrolls and a shield charged with a coat-of-arms.

Height, 28 inches.

MASTER INFLUENCED BY DELLA QUERCIA

FIFTEENTH CENTURY

C. Lopez

335—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-RELIEF

3200 *Modeled*, in low relief and without background, with a half-length figure of the Virgin, the head only inclined to the right. She wears a hooded mantle of blue, within which she has protectingly wrapped the undraped Child Christ, whom she holds on her left arm. He clasps with both hands the red tunic of His Mother. On a rectangular molded base of stucco modeled in the center with two flying angles supporting a wreath enclosing the Sacred Monogram, and at the sides with armorial pointed shields.

Height, 30 inches; width, 27 inches.

LUCA DELLA ROBBIA

1400—1482

336—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-RELIEF

2050 "—
Tondo-like circular medallion, modeled, in low relief, with a three-quarter-length figure of the Virgin in red robe, blue mantle and a linen veil, standing with her head inclined to the right and gazing down at the Child Christ, whom, clothed in a girdled tunic, she holds in her arms. He hides His head on His Mother's breast and holds both hands before His face. Above is seen the Sanctus Spiritus Dove hovering above the Virgin's head, while, slightly below, on either side, is a cherub with folded wings. Colored naturalistically. Enclosed in a plain border of stucco.

Diameter, 22 inches.

SCHOOL OF SIENA

FIFTEENTH CENTURY

337—FIFTEENTH CENTURY SIENESE COLORED STUCCO BAS-RELIEF

5250 "—
Tondo-like circular medallion, modeled, in low relief, with a small three-quarter-length figure of the Virgin in red robe and blue mantle, her head covered by a fold of linen. She supports with both arms the undraped Child Christ, who clasps His hands together as He smiles with an expression of childish glee. Colored naturalistically. Surrounded by a molded and carved frame of stucco.

Diameter, 21 inches.

ANTONIO FEDERIGHI (DETTO DE' TOLOMEI)

1425(?)—1490

U. B. Comer Agnes

338—FIFTEENTH CENTURY SIENESE COLORED STUCCO BAS-RELIEF

975¹⁰ Round-arched tablet, modeled, in low relief, with a three-quarter-length standing figure of the Virgin in red robe and blue mantle draped about her head. With one hand she supports the Child Christ, who, clad in a linen tunic, stands and nurses at her breast. Colored naturalistically. In a contemporary Tabernacolo frame of molded, carved, painted and gilded wood. It has a round arch flanked and surmounted by volutes and honeysuckle ornaments and supported on two pilasters with acanthus-leaf capitals and fluted and astragalled shafts. The base is molded and inscribed, in Roman letters, with a nearly effaced Latin inscription, and an apron of voluted acanthus leaves enclosing a shield.

Height, 33 inches; width, 24 inches.

DESIDERIO DA SETTIGNANO

1427—1485

339—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-RELIEF

P. N. French Co.

950¹⁰ Rectangular tablet, modeled, in low relief, with a three-quarter-length figure of the Virgin in red robe girdled at the waist, blue mantle and linen head veil, seated and holding on her left knee, her left hand clasping His waist, her right hand holding His feet, the Child Christ, who is clothed in swaddling-bands. Colored naturalistically. In a contemporary molded, carved, painted and gilded wood Tabernacolo frame. On molded base, with dentelled and egg and dart carved apron.

Height, 49 inches; width, 31 inches.

A marble bas-relief by Desiderio, closely resembling this stucco, was recently sold by the Hospital of the Sta. Maria Nuova to M. Foulc of Paris.

ANTONIO ROSSELLINO

1427—1490

340—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-
RELIEF

850" Rectangular tablet, modeled, in low relief, with a three-quarter-length figure of the Virgin in red robe and blue hooded mantle seated in a chair and holding on her lap, with both hands, the Child Christ, undraped and wearing a necklace with a cross as pendant. Enclosed within a round-arched niche with two Romanesque pilasters with paneled shafts, the arch having in raised Roman letters an "AVE MARIA" inscription and the spandrels being filled with a scrolled ornamentation colored naturalistically. In contemporary Tabernacolo frame of molded and painted wood. Molded cornice, with frieze supported on Doric pilasters and inscribed in Roman letters, "QUOS OMNES QUI TRANSITIS PER VIAM, &c" ("It is nothing to you, all ye that pass by? Behold and see if there be any sorrow like unto my sorrow." Lamentations, i. 12). Molded base with plinth inscribed, "Ploravit in nocte, &c."

Height, 31 inches; width, 20½ inches.

This stucco is of somewhat exceptional interest owing to its unusual state of preservation. Time has merely mellowed the coloring, and Signor Bardini is responsible for the statement that it has never been cleaned, much less retouched.

1400—1481

W. W. Seaman Agent
E COLORED TERRA-COTTA

341—FIFTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA
BAS-RELIEF

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Height, 36 inches; width, 26 inches.

This is a terra-cotta study for the celebrated "Madonna of the Lilies" in glazed terra-cotta by Luca della Robbia which is now in the Church of St. Andrea Rovezzano, and hence is generally known as the Rovezzano Madonna. Another version is in the Quincy A. Shaw Collection in Boston and another in the Liechtenstein Collection in Vienna. Illustrated in Dr. Bode's "Florentine Sculpture of the Renaissance," p. 103.

LUCA DELLA ROBBIA

1400—1482

Karl Freund

342—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-
RELIEF

1650

Round-arched tablet, modeled, in low relief, with a three-quarter-length figure of the Virgin in a red robe, her head hooded with a long, flowing veil. She is standing with her head turned to the right and bent over with an expression of maternal solicitude toward the face of Christ, whom she guards with her right hand, caressing His hair with her left. Undraped, save for a short skirt of fine linen, He stands supporting Himself with one hand laid on His Mother's breast. His face is turned toward the spectator. Colored naturalistically. In a contemporary carved, molded, painted and gilded wood frame with round-arched top flanked and surmounted by voluted acanthus leaves and rimmed palmettes. Molded base and apron.

Height, 38 inches; width, 29 inches.

ANTONIO ROSSELLINO

1427—1490

343—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-
RELIEF

1200 Modeled, in low relief and without background, with a half-length figure of the Virgin with long curling hair, the head inclined to the left and looking downwards with a pensive expression, holding in her arms and clasping with both her hands the Child Christ, who reclines in a seated position against her right arm. The figures are on a square molded base, the front modeled with a festoon of fruits and leaves flanked by cherubim and the broken angles surmounted by spheres. Colored naturalistically. In original molded, carved and gilded wood Tabernacolo frame. Pointed molded and dentelled pediment and cornice with plain frieze, supported on two pilasters with paneled shafts and Composite capitals. On molded base with molded apron.

Tabernacle: Height, 55 inches; width, 40 inches.

Stucco: Height, 26 inches; width, 21 inches.

This stucco, in Signor Bardini's opinion, served as a model for the terra-cotta now in the Berlin Museum, which is a tenth smaller in every direction, due to the shrinkage of the clay when baked.

SIENESE SCHOOL

FIFTEENTH CENTURY

no. 11. Giovanni Agnelli

344—FIFTEENTH CENTURY SIENESE COLORED STUCCO BAS-RELIEF

2100 Rectangular tablet, modeled, in low relief, with a half-length figure of the Virgin in red robe and blue mantle draped over her head, seated and embracing the undraped Child Christ, who sits and with one hand arranges the folds of His Mother's mantle. Above is a cherub with outstretched wings, and below, a base modeled in relief with a cherub and two *putti* holding escutcheons. Colored naturalistically. In contemporary molded, carved, painted and gilded wood Tabernacolo frame having a triangular pediment with painted tympanum, molded and dentelled cornice, frieze carved in relief with ox-skulls and festoons of laurel leaves supported by two fluted pilasters with Composite Corinthian capitals. Molded base carved with water leaves.

Height, 46 inches; width, 26 inches.

FRANCESCO DI GIORGIO

1439—1506

Elta Berner

345—FIFTEENTH CENTURY SIENESE COLORED STUCCO BAS-RELIEF

345 Round-arched tablet, modeled, in low relief, with a three-quarter-length figure of the Virgin in a loose robe with full sleeves, her head hooded with a flowing veil. Her face, seen in profile and looking downward, is turned toward the Child Christ, whom she holds in her arms. He is undraped, and is laughing in childish glee as He grasps with one hand a fold of His Mother's veil. Colored naturalistically. In original molded wooden frame, with arched top and molded base and apron.

Height, 38 inches; width, 23 inches.

Francesco di Giorgio Martini, architect, engineer, sculptor and author, was a pupil of Il Vecchietta and gained his chief celebrity as a sculptor by the two bronze angels on either side of Il Vecchietta's tabernacle in the Cathedral at Siena.

DONATO DE' BARDI—DONATELLO

1383—1466

R. G. Crane Jr.

346—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-RELIEF

1300

Round-arched tablet, modeled, in low relief, with a half-length life-size and seated figure of the Virgin dressed in a red robe with tight-fitting sleeves and a blue mantle which serves also as a hood, holding on her lap with one arm the Child Christ, who, undraped, leans His chin upon His right hand. His left hand rests on the outstretched left hand of His Mother. Both Madonna and Child have gilded haloes. In molded frame of stucco. Colored naturalistically.

Height, 32½ inches; width, 21½ inches.

This bas-relief is especially prized by Signor Bardini, who considers it not only an original work of the great master, but as favorably comparing with the similar example in the Victoria and Albert Museum, South Kensington, and in the Liechtenstein Collection in Vienna, as well as that in the Berlin Museum referred to by Dr. Bode in his "Florentine Bildauer der Renaissance," p. 104.

SPERANDIO MAGLIOLI DA MANTUA

1425—1500

Mrs B. C. Spandino

347—FIFTEENTH CENTURY MANTUAN COLORED STUCCO BAS-RELIEF
BY SPERANDIO

3700

Rectangular tablet, modeled, in high relief, with a three-quarter-length figure of the Virgin in loose robe with full sleeves, her head hooded with a close-fitting veil. Her head is inclined slightly to the left and she gazes with downcast eyes and an expression of sad foreboding at the Child Christ, whom she holds in her arms. He has curly hair, is clothed in a loosely fitting tunic and holds His right hand uplifted in the act of benediction. The figures are on a base, the front modeled with a cherub with outstretched wings flanked by two other cherubim. Colored naturalistically. In the original Florentine Tabernacolo frame of molded, carved, painted and gilded wood. Pointed molded pediment, the tympanum occupied by a painted Sanctus Spiritus Dove, with molded cornice and frieze painted with three circular medallions enclosing figures of Saints, supported on two fluted pilasters with Composite capitals. Molded base, with plinth painted with a Latin inscription in Roman letters, and molded and painted apron. By Sperandio Maglioli da Mantua (1425-1500).

Tabernacle: Height, 6 feet 4 inches; width, 34 inches.

Stucco: Height, 30 inches; width, 18 inches.

The validity of the attribution of this stucco to Sperandio must be obvious to those who compare it with the terra-cotta monument by Sperandio in the Church of St. Domenico, Bologna.

SCHOOL OF SIENA

FIFTEENTH CENTURY

348—FIFTEENTH CENTURY SIENESE COLORED STUCCO BAS-RELIEF

600 — Rectangular table, with semi-octagonal top, modeled, in low relief, with a figure of the Virgin in red robe and blue mantle and with bare head. She is standing and clasping with caressing fervor the undraped Child Christ, whom she carries in her arms, her face seen in profile looking to the right, turned toward Him as though in listening adoration. He clasps His Mother's neck with His left arm and turns His face toward the spectator. Colored naturalistically. In contemporary molded wooden frame.

Height, 20 inches; width, 16 inches.

LUCA DELLA ROBBIA

1400—1482

349—FIFTEENTH CENTURY FLORENTINE STUCCO BAS-RELIEF

2600 — Rectangular tablet, modeled, in low relief, with a full-length figure of the Virgin in red robe and blue mantle which is hooded over her head, kneeling, with both hands brought together in front of her, in adoration of the Child Christ, who reclines on a cushion looking up at His Mother and drawing aside a youthful St. John the Baptist with his cross, also adoring the Christ, while above on both sides are angels in the same attitude, with hands brought together in front of their breasts. Original coloring. Enclosed in molded and carved frame of stucco.

Height, 28½ inches; width, 18½ inches.

SPERANDIO MAGLIOLI

1425—1500

350—SIXTEENTH CENTURY MANTUAN TERRA-COTTA BAS-RELIEF

877 *ca. 1450*
Round-arched niche; the arch, with shell background and spandrels occupied by cherubim, is supported by plain pilasters with molded capitals. The niche is occupied by a subject, modeled in low-relief, of "The Resurrection." Christ, partially robed in a flowing garment, kneels on the tomb, holding in His left hand a cross and holding up His right in the act of benediction. Below is seen the figure of a Roman centurion asleep and leaning against the tomb. Painted in white to simulate marble. In a molded, painted and gilded Tabernacolo frame with molded and dentelled cornice and frieze painted with a meander patterning, supported by two Doric pilasters, their shafts painted with arabesques proceeding from urn-shaped vases. Molded base painted with rosettes, and apron with voluted and scrolled acanthus leaves enclosing a shield charged with a coat-of-arms. Painted white.

Height, 33 inches; width, 16½ inches.

Sperandio was one of the greatest medallists of his time, as is evidenced by the surprisingly able manner in which he has handled this composition within the limits of so confined a space. The same treatment appears in the monument by Sperandio now in the Church of S. Francisco at Bologna.

DONATO DE' BARDI (DONATELLO)

1388—1466

Mr. W. Dean Agnew

351—FIFTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA BAS-RELIEF

H 2000

Three-quarter-length figure of the Virgin, modeled in low relief. Seen in profile, with the head turned to the left, the Virgin, who is clothed in a gold robe brocaded with red, and a blue mantle with trimmings of unusual richness, the most prominent of which is a broad band embroidered on a gold ground in red with conventional cherubim at regular intervals, holds with both finely modeled hands the Child Christ, dressed in a linen garment dotted with gold and banded with red, arranged after the fashion of the swaddling clothes then the fashion in Italy. He presents His full face to the spectator and His childish features are composed into an expression of foreboding melancholy. In the background are two cherubim with smiling children's faces and red-feathered wings. In a very richly decorated, slightly restored Tabernacolo frame of molded, carved, gilded and painted wood. It has a round-arched opening, the molding enriched with egg and dart carving and the finial formed of two voluted acanthus leaves surmounted by a fan-shaped ornament. At either side are pilasters with molded console capitals and shafts carved in low relief and painted with clustered acanthus-leaf pendants. The base is molded and carved and the bracket apron formed of scrolled acanthus leaves enclosing an oval panel painted with a figure. Upper part restored.

Measurement of the Bas-relief: Height, 35 inches; width, 28 inches.

Few of the sculptors of the Italian Renaissance so impressed his own and succeeding generations as did Donatello. His work, indeed,

[No. 351—*Continued*]

as astonishing in the extent of its output as in its surpassing beauty, is typically representative of his school and epoch. The Madonna here under consideration possesses supreme interest, for while the face of the Madonna herself is strangely attractive by reason of its very unusualness, the two cherubim sum up for us the whole spirit, half-Pagan, half-Christian of the Italian Quattrocento, while the face of the Christ with its weird foreboding of pain and sorrow inevitably stamps the work as being that of the master himself.

352—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-
RELIEF

W.W. Heaman

7000—Tondo-like circular medallion, modeled, in low relief, with a three-quarter-length figure of the Virgin in a red robe and blue mantle and with bare head. She sits with her hands in her lap, her face in profile, looking toward the left, gazing with maternal solicitude at the Child Christ, who lies undraped before her, His face turned toward the spectator and His right hand raised in the act of benediction. Colored naturalistically. Enclosed in a border modeled with cherubim with outstretched wings, symmetrically disposed.

Diameter, 23½ inches.

BENEDETTO DA MAIANO

1442—1498

353—FIFTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA MADONNA BY BENEDETTO DA MAIANO

2307 Three-quarter-length standing figure of the Virgin in red robe and blue mantle, her head hooded by a white linen veil. She holds in her arms the Child Christ, whose head, with a profusion of curls, is thrown back as though in contemplation. His right hand is raised in the act of benediction. Both Mother and Child are haloed. Colored naturalistically and placed in a tondo frame of glazed terra-cotta and of the della Robbia school of the fifteenth century. The glazed terra-cotta frame, of the period of Andrea della Robbia, consists of a wreath of fruits and leaves, in their natural colors, with an inner border, in white, of egg and dart ornament and an outside border of imbricated patterning.

Height of figure, 37 inches; diameter of frame, 54 inches.

This bas-relief is so much larger than the marble it closely resembles, of the Tornabuioni monument in Sta. Maria Novella, that Signor Bardini deems it to be a study by the artist for the marble which exigencies of architectural space forced him to make smaller.

BENEDETTO DA MAIANO

1442—1498

R. Ederheimer

354—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-
RELIEF

1650 Rectangular tablet, modeled, in low relief, with a three-quarter-length figure of the Virgin in red robe, blue mantle and wearing a white linen veil. She holds in her arms the Child Christ, who, undraped save for a fold of linen, lies upon a tasseled cushion and nurses at His Mother's breast. The Virgin gazes down at her Child in loving and maternal adoration and He looks up at her in childlike trust and confidence. Colored naturalistically. In the original Tabernacolo frame of molded, carved, painted and gilded wood. Molded triangular pediment, with a carved, bearded and haloed head of God the Father occupying the tympanum; molded cornice and frieze painted with a circular medallion enclosing the sacred monogram and flanked by scrolled leaves; supported on two fluted pilasters with Romanesque capitals. Molded base; plinth with an "AVE MARIA" in Roman characters and molded apron.

Height, 50 inches; width, 28 inches.

DONATO DE' BARDI (DONATELLO)

1383—1466

355—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-
RELIEF

3677 Rectangular tablet, modeled, in low relief, with a half-length figure of the Virgin in red robe with blue mantle and linen veil, her face in profile turned toward the right, with hands brought together in front of her, adoring the Child Christ, who sits, draped in swaddling clothes, on a small chair in front of her. Colored naturalistically. In the original Tabernacolo frame of molded, carved, painted and gilded wood. Triangular pediment, the tympanum occupied by a Sanctus Spiritus Dove in high relief, with molded cornice, and frieze carved with two cherubim and catenaries, supported by two fluted pilasters with pointed-leaf capitals. On molded base, the plinth painted in Lombardic characters with an "Ave Maria" flanked by escutcheons charged with the coat-of-arms of the Medici family. Molded apron.

Height, 51 inches; width, 29 $\frac{3}{4}$ inches.

A careful study of this stucco will suggest, according to Signor Bardini, that it must have been the model on which was based the famous bronzed terra-cotta now in the Victoria and Albert Museum at South Kensington.

ANTONIO ROSSELLINO

1427—1490

J. V. French Sep.

356—FIFTEENTH CENTURY FLORENTINE MADONNA AND CHILD IN
COLORED STUCCO BAS-RELIEF

31 57th Rectangular tablet, modeled, in low relief, with a three-quarter-length figure of the Virgin in a red robe and blue mantle, her head covered by a thin veil. Seated and regarding with face turned to the right and with a dignified calm the Child Christ, who, in a white tunic with red girdle, is seated on her knee clasping in both hands a bird, at which He looks with childish glee. On either side, in the background, is modeled a "candelieri" decoration of vases festooned with ribbons and supporting a floral festoon. Original coloring. In original Tabernacolo frame of molded, carved, painted and gilded wood. Pointed pediment, with molded and dentelled cornice and plain frieze supported on two fluted pilasters with acanthus-leaf and shell-carved capitals. Molded base, the plinth painted with an "AVE MARIA" inscription in Roman lettering, and molded apron.

Height, 55 inches; width, 30 inches.

ANTONIO ROSSELLINO

1427—1490

7600 357—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-
RELIEF

Rectangular tablet, modeled, in low relief, with a three-quarter-length life-size figure of the Virgin in red robe, blue mantle and linen veil, seated, looking to the left and regarding, with downcast eyes and an expression of maternal solicitude, the Child Christ, who, clad in a purple tunic, sits on her lap, supported by His Mother's hand, which clasps His shoulder. On either side, in the upper background, is an Angel in green robe with red wings adoring, with folded hands. Traces of original coloring. In original Tabernacolo frame of molded, carved, painted and gilded wood. Pointed pediment, with molded cornice and frieze decorated with three cherubim, modeled in papier-maché and separated by catenaries tied with scrolled ribbons, supported on two fluted pilasters with Corinthian capitals. Molded base, the plinth flanked by modeled escutcheons, with molded apron.

Height, 55 inches; width, 30 inches.

Signor Bardini considers this the most beautiful of all the Madonnas modeled by Antonio Rossellino.

GIOVANNI PISANO

1250—1329

N. N. Seaman Agnew

358—THIRTEENTH CENTURY PISAN COLORED WOOD FIGURE :

5707 Full-length standing figure of the Virgin, wearing a trefoiled crown over a linen veil, a red robe and blue mantle. She supports, on her left arm, the partially draped figure of the Child Christ, while raising her right hand and bending her head as though to listen to His childish prattle. He, on His part, looks into her gentle, calm face with a delightful air of confidence. His right hand is raised as though to attract His Mother's attention, while He rests the left on His knee. His little bare right foot is bent downward in a surprisingly natural attitude. Colored naturalistically and gilded. On circular wooden base and an octagonal molded stand.

Height, 53 inches.

The son of Nicola Pisano, that greatest of Italian mediaeval sculptors, Giovanni, as well as Arnolfo di Cambio and others, pupils with him of his father, carried from Pisa into other parts of Italy that revival of the art of sculpture for which Nicola was chiefly responsible. Siena, Padua and Pistoja are enriched by examples of his skill. This statue betrays the strong influence of the antique works of art the Pisani studied to such advantage.

GLAZED TERRA-COTTAS BY THE DELLA
ROBBIA FAMILY

GIOVANNI DELLA ROBBIA

SIXTEENTH CENTURY

359—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
TABLET

2107 1/2 Shaped tablet, glazed white with painted inscription paneled in Roman characters, "D. PET. M.," surmounted by a triple loop of ribbons, branches of acanthus and a shell and with an apron of a cherub with outstretched wings within a festoon of fruits and leaves. Tablet and cherub glazed in white, the rest in natural colors.

Height, 23 inches; width, 18 inches.

DELLA ROBBIA FAMILY

SIXTEENTH CENTURY

360—SIXTEENTH CENTURY GLAZED TERRA-COTTA FIGURE

2108 1/2 Half-length figure of an angel, shown as a woman with long curling hair and pointed diadem, with wings, clothed in a sleeveless tunic girdled with knotted ribbon and holding on the right arm a stem of lilies. On a base formed of clouds. Left arm missing. Glazed in natural colors with portions left unglazed.

Height, 21 inches.

The admirable figure, according to Signor Bardini, was modeled by the member of the della Robbia family who made the famous frieze on the front of the Hospital of Pistoja.

LUCA DELLA ROBBIA

1400—1482

Uto Berner Agens

361—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
MEDALLION

1250 Circular medallion, modeled in low relief with a shaped shield charged with a coat-of-arms on a blue ground consisting of a field argent with a bend or, mantled with a scrolled yellow ribbon. Enclosed within a frame of wreath of fruits and leaves glazed in their natural colors.

Diameter, 19½ inches.

LUCA DELLA ROBBIA

1400—1482

Uto Berner Agens

362—FIFTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
MEDALLION

870 Circular medallion, modeled on a blue ground with the emblem of St. Lawrence, a purple gridiron surmounted by two yellow ears of wheat and a white floriated cross. Enclosed within a frame having an inner border of egg and dart patterning glazed white, surrounded by a wreath of fruits and leaves banded with ribbons. Glazed in natural colors.

Diameter, 23 inches.

LUCA DELLA ROBBIA

1400—1482

Edm. Berner Agens

363—FIFTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
MEDALLION

1200—Circular medallion, modeled, in low relief, with a shaped shield charged with the coat-of-arms of the della Robbia family, party per fesse argent, a cross crosslet, three daggers displayed, surrounded by a wreath of acorns and leaves. Enclosed within a frame of a wreath formed of alternate sections of fruits and leaves and pine cones and needles glazed in their natural colors.

Diameter, 25½ inches.

LUCA DELLA ROBBIA

1400—1482

N. V. S. Seaman Agens

364—FIFTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
MEDALLION

4750—Circular medallion, modeled in very low relief, with a circle containing the Sacred Monogram (I.H.S.) combined with a cross, and surrounded by pointed alternate straight and spiral rays in yellow on a blue ground. Enclosed within a frame of a wreath of fruits and leaves banded with ribbons on a white ground. Glazed in natural colors.

Diameter, 25 inches.

DELLA ROBBIA FAMILY

SIXTEENTH CENTURY

365—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
MEDALLION

J. W. French Co.

1750 *✓* Circular medallion, modeled with a shaped shield, glazed blue on a green ground and charged with the emblem of St. Anthony, a hand resting on a crutch, and mantled with a scrolled and tasseled ribbon. Enclosed in a frame having, on a white ground, a wreath of bunches of fruits and fir-cones tied with scrolled ribbons. Glazed in natural colors.

Diameter, 29 inches.

This and the following medallion came from a monastery near Florence.

DELLA ROBBIA FAMILY

SIXTEENTH CENTURY

J. W. French Co.

366—FIFTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
MEDALLION

650 *✓* Circular medallion, modeled with a shaped shield glazed in blue and charged with the emblem of St. Francis, two crossed hands showing the stigmata below a floriated cross in white, purple and yellow. Enclosed within a frame formed of a wreath of fruits and leaves on a white ground naturalistically colored.

Diameter, 30½ inches.

LUCA DELLA ROBBIA

1400—1482

C. W. French Co.

367—FIFTEENTH CENTURY GLAZED TERRA-COTTA PORTRAIT
MEDALLION

1900— Circular medallion, modeled with the bust portrait of a Roman Emperor shown as a young man with a wreath of laurel tied with scrolled ribbons. Glazed in white, with a blue background and enclosed in a frame of glazed terra-cotta modeled with a wreath of fruits and leaves glazed in their natural colors.

Diameter, 28 inches.

The admirable modeling of this bust, so Signor Bardini asserts, cannot fail to give assurance that it is the work of Luca himself.

ANDREA DELLA ROBBIA

1437—1528

Yr. E. Coenigsmann

368—FIFTEENTH CENTURY GLAZED TERRA-COTTA PORTRAIT
MEDALLION

1850— Circular medallion, modeled with a bust portrait, in the antique style and glazed in white, of a bearded man of middle age looking downwards and wearing a toga with an under tunic. Enclosed in a frame of glazed terra-cotta modeled as a wreath of fruits, flowers and leaves glazed in their natural colors. The background to the bust is of wood.

Diameter, 31 inches.

ANDREA DELLA ROBBIA

1437—1528

369—FIFTEENTH CENTURY GLAZED TERRA-COTTA PORTRAIT
MEDALLION

950— Circular medallion modeled with a portrait bust, in the antique style, of a man shown in full face wearing an under tunic and with a toga draped around his shoulders. Glazed in white with a blue background. Surrounded by a glazed terra-cotta frame of a wreath of fruits, flowers and leaves glazed in their natural colors.

Diameter, 34 inches.

GIOVANNI DELLA ROBBIA

1469—1529

370—FOURTEENTH CENTURY GLAZED TERRA-COTTA BAS-RELIEF

500— Rectangular tablet of terra-cotta, glazed in natural colors. A copy of Rossellino's marble bas-relief of "St. Jerome in the Desert." There are a few minor differences, the saint, for instance, being shown as an old man with a beard, but otherwise the compositions are alike. In terra-cotta frame glazed in white.

Height, 18 inches; width, 12½ inches.

It is an undoubted fact that the Della Robbias, with the possible exception of Luca, availed themselves of the creative abilities of other sculptors whose originals they reproduced in glazed terra-cotta. An instance of this is a della Robbia referred to by Sir J. C. Robinson, which is a partial reproduction of Antonio Rossellino's celebrated marble altarpiece in the Church of Monte Oliveto at Naples.

GIOVANNI DELLA ROBBIA

1469—1529

371—FIFTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
STATUE

800" Standing figure of Judith, with long curling hair falling over her shoulders and dressed in a loose robe gathered over the hips and with the sleeves rolled up. In the left hand she holds by the hair the decapitated head of Holofernes. Her right arm is uplifted. On circular base, lettered "JUDIT," and square molded pedestal, the sides enriched with festoons of flowers and fruits and with cherubim. The figure glazed in white, the pedestal in white and colors. Right arm missing.

Height, 42 inches.

Signor Bardini directs attention to this statue as being of exceptional artistic value. During the Decadence, the followers of the Della Robbias frequently copied this subject, but their copies entirely lack the brilliancy of the glaze and the admirable modeling shown in this example.

ANDREA DELLA ROBBIA

1437—1528

Elta Berner Agan

372—FIFTEENTH CENTURY GLAZED TERRA-COTTA BAS-RELIEF IN ITS
ORIGINAL TABERNAICOLO FRAME

1.6 07 00
Round-arched tablet, modeled with three-quarter-length figure of the Virgin in robe confined at the waist with a knotted girdle and hooded mantle fastened at the neck with a cord and buttons. She is standing with her head, seen in three-quarter view, inclined to the left, the features surcharged with an expression of pensive melancholy. Her left hand holding His left ankle and her right hand clasping His body, she supports the undraped standing Child Christ, who has His left arm thrown around His Mother's neck and holds in His right hand a bird. His full face is turned to the spectator, at whom he gazes with an air of Divine dignity. The background is diversified with horizontal bands of clouds, while above are three cherubim, one with outstretched and two with folded wings shown with the faces of smiling care-free children. Mother and Child, as well as the three cherubim, have haloes. This exquisite tablet is placed within a Tabernacolo frame having an inner broad border of seven cherubim with outstretched wings, some with smiling faces, some looking downwards with a pitying expression; the outer border is a molding of egg and dart patterning. On a base of a double ogee molding, the upper member enriched with an acanthus leaf, the lower with an egg and dart patterning. The shaped apron is outlined by two curving fluted cornucopiae with voluted terminations filled with fruits, and in the center is a cherub with halo and outstretched wings. Glazed in white with a blue background. Slightly restored.

Height, 39 inches; width, 20 inches.

Professor Allan Marquand of Princeton, acknowledged as a leading authority on the works of the Della Robbias, in his forthcoming volume

[No. 372—*Continued*]

on Andrea della Robbia provisionally puts this Bardini Madonna in the decade 1490-1500. He also writes: "You make no mistake in attributing this Madonna to Andrea della Robbia." In his "Della Robbias in America" (Princeton, 1912), Professor Marquand points out (pp. 35-36) that the similar Madonna in the Quincy A. Shaw Collection (recently presented to the Boston Museum of Fine Arts) is evidently based on the "fine relief" by Andrea in the Church of St. Egidio, connected with the Hospital of Santa Maria Nuova, Florence, and that both, though later, are not far removed from Andrea's relief in the Church of St. Gaetano. It may be mentioned that another similar relief, illustrated on page 103 of Cavallucci and Molinier's "Les Della Robbia," Paris, 1884, is No. 7547 in the Victoria and Albert Museum, South Kensington. It is there assigned to Andrea della Robbia, but has an entirely different, and much more commonplace, frame.

ANDREA DELLA ROBBIA

1437—1528

373—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA TAB-
ERNACOLO FRAME

650 Shaped architectural frame, with semicircular pediment flanked and surmounted by rosettes and honeysuckle ornaments. The molding is enriched by an acanthus-leaf border and rosetted fascia and encloses a fluted shell-shaped ornament superimposed on which is a monstrance, while at the right stands an undraped *putto*, with hands clasped in adoration. The molded cornice, with enriched members and fluted frieze, is supported by two pilasters with voluted capitals of differing designs and shafts with plain panels enclosing pendants of fruits and leaves supported by knotted ribbons. Molded base and pear-shaped apron, enriched with acanthus-leaf scrollings, large blossoms and a shaped shield charged with the arms of the Borgia family, and surmounted by a Bishop's mitre. Glazed in natural colors.

Height, 53 inches; width, 19 inches.

GIOVANNI DELLA ROBBIA

1469—1529

P. W. French Esq.

374—SIXTEENTH CENTURY GLAZED TERRA-COTTA ARMORIAL
MEDALLION

900" Circular medallion, modeled with radiating shell-like flutings, having in the center a shaped escutocheon charged with the arms of a Florentine family (a rampant lion), surrounded by a scrolled ribbon with tasseled ends. Enclosed in a frame with inner border of egg and dart patterning glazed white and surrounded by a wreath of fruits, flowers and leaves. All glazed in their natural colors.

Diameter, 76 inches.

STONE AND MARBLES

Of the Thirteenth, Fourteenth, Fifteenth, Sixteenth and
Seventeenth Centuries

P. W. French Esq.

375—FIFTEENTH CENTURY ISTRIAN STONE LION

2500" Marzocco. Formed as a heraldic sejant lion with conventionalized mane massively curled.

Height, 1 foot 8 inches.

This lion represents a Marzocco, the emblem of the City of Florence, as the Lily was its Coat-of-arms. It was formerly a decoration of the famous Loggia dell' Orcagna in the Square of the Signoria, Florence, as the illustration, taken from a photograph, shows.

French Rev.

376—FOURTEENTH CENTURY PISAN CARVED MARBLE EAGLE

425

Portion of a lectern or pulpit, formed as a standing eagle with head thrown back in a defiant attitude and outspread wings supporting on its back an octagonal slab of marble to serve as a book support. On flat sloping marble base.

Height, 2 feet 4 inches.

This eagle formerly served as the desk of a lectern in one of the churches of Pisa.

St. Kevorkian

377—THIRTEENTH CENTURY BYZANTINE MARBLE STATUE

1400

Figure of St. Augustine, in Bishop's vestments with embroidered orphrey, wearing a mitre and seated on an ecclesiastical throne having spirally fluted columns as side supports. On his lap is an open book held with his left hand. The right arm is missing. A Latin inscription is incised on the right side.

Height, 26 inches.

This statue was found in the Abruzzi town of Aquila.

Karl Freund

378—FIFTEENTH CENTURY ITALIAN MARBLE PEDESTAL

120

Square shaft, flanked by octagonal columns with voluted capitals supporting paneled pilasters, with insets of marble inlay, above which is a broken molded cornice. Between the pilasters are molded Gothic trefoil arches and between the columns panels of gilded and colored glass mosaic inlay in a diapered pattern of six-pointed stars. Broken molded base and square pedestal.

Height, 30 inches; width, 12 inches.

379—FOURTEENTH CENTURY ITALIAN CARVED STONE PEDESTAL

05700 Cylindrical shaft, carved with the full-length figure of a bearded apostle in classic robes with bare feet and the right hand raised breast high in the act of benediction. The capital is carved with volutes and a shield-shaped stemma or coat-of-arms of the Rovere family supported by a winged cherub, below a molded abacus. Molded base on square pedestal, with tongue-shaped leaves occupying the angles. Of Istrian stone.

Height, 3 feet 4 inches.

380—FOURTEENTH CENTURY ISTRIAN STONE COLUMN

7000 Shaft formed of three clustered spirally fluted cylindrical columns carved at the top with scrolled acanthus leaves. Capital missing. Molded base and square pedestal, with tongue-shaped leaves occupying the angles.

Height, 36½ inches.

381—ROMAN PARIAN MARBLE HEAD (Second century B.C.)

7500 Head of a man with curling hair and beard, close-fitting cap and fillet with laurel-leaf pendants. On molded cylindrical pedestal. (Fractured.)

Height of head, 25 inches.

382—FIRST CENTURY ROMAN PENTELIC MARBLE PEDESTAL

3000 Square tapering shaft carved in front in high relief with bust of a smiling youthful Hercules crowned with fruit and leaves and carrying over his right shoulder a knotted club, and at the side with voluted and square projecting brackets. Molded abacus, molded base and square pedestal.

Height, 2 feet 8 inches.

Third Afternoon

383—THIRTEENTH CENTURY ITALIAN MARBLE FIGURE

525⁰⁰ Figure of a bearded saint dressed in on ecclesiastical vestment with many conventional folds. The right hand is raised upwards and rests on his breasts, while the left supports a square book or chalice cover.

Height, 2 feet.

384—FOURTEENTH CENTURY ISTRIAN STONE COLUMN

575⁰⁰ Shaft formed of four clustered and spirally fluted columns having carved human masks at their upper intersections below a molded abacus. Molded base and square pedestal.

Height, 4 feet.

385—THIRTEENTH CENTURY ITALIAN MARBLE COLUMN

1050⁰⁰ Spirally twisted shaft, the twists turned vertically in the center. The capital, of earlier date, is carved, in high relief, with a grotesquerie of a dragon devouring another mythical animal below a molded abacus. High base, also of earlier date, carved with a winged gryphon, holding in its claws a grotesque feminine bust. The molded base is enriched with acanthus-leaf carving.

Height, 68 inches.

386—FIFTEENTH CENTURY ITALIAN STONE COLUMN

775⁰⁰ Shaft spirally twisted, boldly molded and fluted with circular molded abacus-like capital, molded base and cylindrical pedestal. Of sandstone.

Height, 48 inches.

This column came from a Confraternity Church of Arezzo in Tuscany.

387—THIRTEENTH CENTURY ROMANESQUE MARBLE COLUMN

700" Square shaft, decorated on all four sides with panels of meander patterning and voluted leaves of Romanesque character. Square capital, carved with pointed leaves, volutes and spirals. Square molded base.

Height, 47 inches.

388—FIFTEENTH CENTURY MARBLE PEDESTAL

230" Plain shaft of Cipollino marble, molded capital and base, and square pedestal.

Height, 62 inches.

389—ROMAN ORIENTAL MARBLE PEDESTAL (First Century A.D.)

400" Plain shaft of variegated Persian marble, molded base and square pedestal.

Height, 62 inches.

This interesting example of "Fior di Persico" marble was found near Rome in the river Tiber.

390—SIXTEENTH CENTURY ITALIAN MARBLE LETTER BOX FRONT

570" Rectangular tablet with rounded corners, pierced in the center with aperture for letters flanked by crescented grotesques, masks or "mascheroni." Below are the three bends of the coat-of-arms of a patrician family, while above is incised, in Roman letters, the inscription "QUI SI PONGONO LE LETTERE."

Height, 22 inches; width, 14 inches.

From a palace in the town of Pesaro.

BENEDETTO DA ROVEZZANO

1477—1552

391—SIXTEENTH CENTURY FLORENTINE MARBLE TABLET

1506 " Rectangular-shaped panel, originally forming a portion of a frieze. Carved in high relief with a Renaissance patterning of three masks surmounted by baskets of fruits and separated by rinceaux of acanthus leaves and flowers.

Height, 9½ inches; length, 7 feet 2 inches.

This panel by Benedetto di Grazino, known as da Rovizzano, one of the most noteworthy ornamentists of the Renaissance, who spent some years in England, formed part of a monument the niches of which are now in the Bargello Museum.

392—SECOND CENTURY ROMAN MARBLE BAS-RELIEF

750 " Rectangular-shaper panel, enclosed by a molded border and carved in low relief with a band of conventional waves and two mythical sea-monsters, one with a ram's head and body and a dragon's tail, and one with two winged snakes' heads. The latter draws by a cord a bowl in which stands a vase-shaped ewer. (Slightly repaired.)

Height, 60½ inches; width, 20 inches.

393—SIXTEENTH CENTURY ITALIAN MARBLE COAT-OF-ARMS

850 " Rectangular tablet, carved in low relief with a shaped escutcheon charged with a coat-of-arms (quartered with a two-headed eagle) surmounted by a helmet and the couped head of a soldier, with steel morion, holding a bodkin. The helmet is mantled with drapery and tasseled acanthus leaves and surrounded by a label inscribed in Roman characters with a Latin inscription.

Height, 25 inches; width, 22½ inches.

394—FIFTEENTH CENTURY ITALIAN MARBLE PAPAL COAT-OF-ARMS

Rectangular tablet, carved with a wreath of oak leaves flanked by scrolled ribbons and enclosing a shaped escutcheon charged with the coat-of-arms of the Piccolomini family (a cross with five crescents) surmounted by the crossed Keys and Papal Tiara tied by an embroidered stole. This coat-of-arms is that of Enea Pio Piccolomini (Pius II), better known as Aeneas Sylvius, who was Pope from 1458 to 1464. (Slightly repaired.)

Height, 25 inches; width, 40½ inches.

395—FIFTEENTH CENTURY ITALIAN MARBLE PAPAL COAT-OF-ARMS

Rectangular tablet, carved with a catenary of festoons of fruits tied with scrolled ribbons and with fruit pendants and with a shield charged with the coat-of-arms of the Piccolomini family (a cross and five crescents) surmounted by the Crossed Keys and Papal Tiara tied with an embroidered stole. This coat-of-arms is that of Enea Pio Piccolomini (Pius II), Pope from 1458 to 1464.

Height, 41 inches; width, 25 inches.

396—ROMAN MARBLE BAS-RELIEF (Second century A.D.)

Rectangular tablet, probably a portion of a sepulchral monument. Chamfered upper corners, carved in low relief with entwined rinceaux of acanthus leaves and flowers, which support, at either side, seated *putti* holding flaming cornucopiae. In the center is a square pedestal, surmounted by a fluted urn-shaped vase from which issue conventional flames.

Height, 26 inches; width, 20 inches.

397—SIXTEENTH CENTURY ITALIAN MARBLE PAPAL COAT-OF-ARMS

200 Rectangular tablet, carved in low relief with a shaped escutcheon charged with the coat-of-arms of the Medici family (five pellets and three fleurs-de-lis), surmounted by the Crossed Keys and Papal Tiara tied with an embroidered stole, flanked by circular rosettes, cords and pendent tassels. Below is carved "Firma Fides" (Constant Faith). This is the coat-of-arms of Giovanni de' Medici (Leo X), Pope from 1513 to 1523.

G. Gray
Height, 32 inches; width, 23 inches.

398—SIXTEENTH CENTURY ITALIAN MARBLE PAPAL COAT-OF-ARMS

200 Rectangular panel, with molded border. Carved in low relief with a shaped escutcheon charged with the coat-of-arms of the della Rovere family (an oak tree), surmounted by the Crossed Keys and Papal Tiara, tied with an embroidered stole, and flanked by a scrolled ribbon. This coat-of-arms is that of Giuliano della Rovere (Julius II), who was Pope from 1503 to 1513.

G. N. French Es.
Height, 44½ inches; width, 27½ inches.

399—FIFTEENTH CENTURY FLORENTINE LION

250 Marzocco. Formed as a heraldic sejant lion with open mouth and conventionalized curled mane. On rocky base.

Geo. Gray Barnard
Height, 1 foot 10 inches.

Formerly a decoration of the Loggia dell' Orcagna, Florence.

JACOPO TATTI (IL SANSOVINO)

1477—1569

400—SIXTEENTH CENTURY FLORENTINE MARBLE FIGURE

337" — Nude figure of St. John the Baptist, with curling hair and beard, seated, with crossed legs, in the cleft of a tree trunk, around which and across his lap are thrown the folds of a skin garment. At his side stands a lamb. On irregular rock base. Portions of figure missing.

Height, 19 inches.

DONATO DE' BARDI (DONATELLO)

1383—1466

401—FIFTEENTH CENTURY FLORENTINE MARBLE TABERNACOLO
APRON

1377" — Triangular-shaped apron, carved with two voluted and fluted scrolls enclosing two winged angels bearing between them a chalice and holy wafer. Below are a shaped escutcheon charged with a coat-of-arms, and scrolled ribbons.

Height, 22 inches; width, 32 inches.

This apron is very similar to that of Donatello's frame, containing a bronze statue by Verrocchio, in the Church of San Michele in Florence.

MINO DA FIESOLE

1400—1485

Mr. Kevorkian

402—FIFTEENTH CENTURY MARBLE HEAD OF ST. JOHN THE BAPTIST

350 "*—* Head of St. John the Baptist, shown as a bearded young man, thrown back with eyes looking upward and mouth slightly opened. The lifelike expression and attitude of his head are remarkable. On square molded wooden base painted with scrolled foliage, gilded and enriched by carving.

Height, 18 inches.

ITALIAN SCHOOL

SIXTEENTH CENTURY

E. V. Spencer

403—SIXTEENTH CENTURY STONE PROFILE PORTRAIT

70 "*—* Rectangular panel, molded on three sides and occupied by a carving in low relief of the profile portrait bust, looking to the right, of the Roman Emperor Hadrian. He is shown with a short curling beard and mustache, curling hair confined by a knotted fillet, and wearing a loose-fitting toga and a "radiated" crown. Below is the inscription in Roman letters "ADRIANUS AUGUSTUS." From the antique.

Height, 21 inches; width, 15 inches.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

Mr. V. Seaman Agnew

404—FIFTEENTH CENTURY MARBLE PROFILE PORTRAIT

2250 "*—* Rectangular tablet, occupied with a profile portrait bust, looking to the left, of a young girl with wavy hair confined by two fillets, and a robe open at the throat and with a turn-over collar. In Tabernacolo frame of wood, with broken pediment, molded cornice and base and shaped apron.

Height of marble, 11 inches; width of marble, 8 inches.

FRANCESCO RAIBOLINI (IL FRANCIA)

1450—1517

F. R. Sterling

405—FIFTEENTH CENTURY MARBLE PORTRAIT BUST OF MINO ROSSI

375" Square panel, surrounded by raised molding with circular rosettes at the angles and enclosing a circular medallion with molded frame carved with cable and bead and reel enrichments, and enclosing a profile portrait, looking to the right, bust in high relief, of a young warrior with heavy waving hair. He wears a round silk biretta-like cap and a steel breastplate with chased, scrolled and shelled ornaments. The background is of colored marble.

Height, 17 inches; width, 13 inches.

This beautiful bust of Mino Rossi, of Bologna, came direct to Signor Bardini from the celebrated Palazzo Bevilacqua, a noted storehouse of superb works of art. Its centuries-old attribution to Francesco Raibolini, better known as Francia, is entirely warranted when the facts are taken into account that Francia was until middle life a goldsmith and medallist, that one of the most famous medals by him now in existence is a profile portrait of Bernardo Rossi, Count of Berceti, Governor of Bologna in 1519 and a kinsman of Mino, and that the technique of the medallion is very similar to that of the Bentivoglio busts in the family chapel in Bologna, which are undoubtedly the work of Francia.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

Plinius Gallery

406—FIFTEENTH CENTURY MARBLE PORTRAIT BUST

225" Bust portrait of a middle-aged Florentine merchant with clean-shaven face and curling hair, wearing a close-fitting Florentine cap with turned-up back lappets, and a mantle draped over his shoulders. On octagonal molded and gilded wooden base.

Height, 19 inches.

ARNOLFO DI CAMBIO

1232—1310

Florentine Galleries

407—EARLY FOURTEENTH CENTURY MARBLE PORTRAIT BUST

800 — Life-size bust of a man with regular features and curling hair and wearing a round Florentine cap. He is dressed in a tight-fitting jerkin fastened closely at the neck. On octagonal molded and gilded wooden base. (Restored.)

Height, 19 inches.

Arnolfo di Cambio, one of the most celebrated early fourteenth century architects and sculptors, was a distinguished pupil of Nicola Pisano. The churches of Sta. Croce and Sta. Maria del Fiore in Florence are monuments to his skill.

NORTH ITALIAN SCHOOL

FOURTEENTH CENTURY

E. C. Spencer

408—FOURTEENTH CENTURY MARBLE PORTRAIT MEDALLION

600 — Circular medallion, framed with a wreath of leaves and berries with cross bands of ribbon and occupied with a profile portrait head, looking to the left, of a lady, probably a queen, with curling hair confined by a net and with pearl-embroidered lappets. The panel is of the fifteenth century.

Diameter, 16 inches.

NORTH ITALIAN SCHOOL

SIXTEENTH CENTURY

Frank Baronchieri

409—SIXTEENTH CENTURY LOMBARDIC MARBLE MEDALLION

900 — Circular medallion, occupied with a portrait head in profile, looking to the right, of a Roman Emperor with curling hair and beard tied with a ribbon fillet, and wearing a "radiated" crown. After the antique.

Diameter, 22 inches.

ALESSANDRO ALGARDI

SEVENTEENTH CENTURY

410—SEVENTEENTH CENTURY MARBLE PORTRAIT

A. A. Healy

175⁴⁰ Oval medallion, supported by two *putti* and enclosing a bas-relief bust portrait of an ecclesiastic with a skull cap, long curling hair, a closely buttoned cossock and a turned-over linen collar. Arm and foot of *putto* missing.

Height, 20 inches; width, 22 inches.

411—MARBLE HEAD (*Roman, of the second century A.D.*)

Valentine Galleries

375⁴⁰ Head of a statue of Juno, with curling hair confined by a fillet. On a fifteenth century Istrian stone molded cylindrical base enriched by carving, and square pedestal with tongue-shaped leaves at the angles.

Height, 21 inches.

412—MARBLE HEAD (*Roman, of the first century A.D.*)

A. A. Healy

425⁴⁰ Head of a statue of Apollo with long curling hair confined by a knotted fillet. On cylindrical molded marble base.

Height, 21 inches.

413—MARBLE BUST OF A WARRIOR (*Roman, of the second century A.D.*)

Valentine Galleries

152⁴⁰ Bust of a youthful warrior looking downward and wearing a steel helmet with visor, and a breastplate with shoulder-pieces enriched with figures of bearded warriors in low relief, and a winged mask in low relief in center of breast. On contemporary cylindrical molded base.

Height, 35 inches.

LEONE LEONI

1525—1587

414—SIXTEENTH CENTURY LOMBARDIC MARBLE BUST PORTRAIT OF
COSIMO I DE' MEDICI, DUKE OF FLORENCE

300" Bust of a middle-aged man with curly hair, a spade-shaped beard and mustache, betraying strength and determination in the strong features with tightly closed lips. He wears a classic toga secured at the left shoulder with circular brooch. On square base.

Height, 23 inches.

LEONE LEONI

1525—1587

415—SIXTEENTH CENTURY LOMBARDIC MARBLE BUST PORTRAIT OF
A DUCHESS OF THE MEDICI FAMILY

900" Bust portrait of a lady in fifteenth century costume of embroidered sleeveless tunic, underbodice with full sleeves of silk and stiffly starched lace-bordered ruff. Around her neck she wears a necklace of large pearls, falling in two loops over the tunic. Her hair is curled and dressed to fall on either side of the face, which looks downwards with an enigmatic smile on her lips. (Nose restored.)

Height, 25 inches.

Perhaps the most famous Lombard artist of his day, Leone Leoni, goldsmith, medallist and sculptor, was called not only "Il Cavaliere Aretini," but also Il Scultore Cesareo, because he made so many portraits of the Imperial family.

LEONE LEONI

1525—1587

416—SIXTEENTH CENTURY LOMBARDIC MARBLE BUST PORTRAIT OF
KING PHILIP II OF SPAIN

6000 Bust-length portrait of the monarch in a steel breastplate with large riveted shoulder guards and a high standing collar bordered with lace. He wears his hair long and carelessly thrown back, and the familiar mustache and goatee. On square base.

Height, 26 inches.

LORENZO BERNINI

1598—1680

417—SEVENTEENTH CENTURY MARBLE BUST PORTRAIT

9000 Bust of a lady of the Roman court with hair drawn back from, and plaited above the forehead and falling behind in a loose lock. She is dressed in a loose robe bordered with Venetian point lace. On cylindrical carved, molded, fluted and gilded marble base.

Height, 35 inches.

This and the two following busts by Cavaliere Lorenzo Bernini came from the Villa Lamporecchio, built by Prince Rospigliosi during the seventeenth century from a design by Bernini.

LORENZO BERNINI

1598—1680

418—SEVENTEENTH CENTURY MARBLE BUST PORTRAIT

8000 Bust-length portrait of a young lady of the Roman court. Her curling hair is brushed back from the forehead and falls in two long ringlets over her shoulders. She is dressed in a loose-fitting robe trimmed with *punto gotico* lace. On cylindrical carved, molded and fluted marble base.

Height, 33 inches.

LORENZO BERNINI

1598—1680

419—SEVENTEENTH CENTURY MARBLE BUST PORTRAIT

39 m c Bust-length portrait of an ecclesiastic with clean-shaven face and curling hair brushed back from the forehead. He wears a loose cassock-like robe buttoned up to the neck. On cylindrical carved, molded, fluted and gilded marble base and high wooden pedestal elaborately carved with cherubim and scrolls and with a shield-shaped escutcheon charged with a papal coat-of-arms and surmounted by a papal tiara and crossed keys. Completely gilded.

Height of bust, 25 inches.

Height of base, 43 inches.

ANTONIO ROSSELLINO

1427—1490

420—FIFTEENTH CENTURY FLORENTINE MARBLE BAS-RELIEF

500 c Rectangular tablet, carved in low relief with a subject of "St. Jerome in the Desert." The saint, with beardless, emaciated face, kneels in front of a rocky grotto adoring a crucifix at the foot of which is a skull. At the saint's side is the emblematic lion, in the mid-distance a hound and in the distance a landscape with trees and two men with a loaded camel. On the right is a stag, and on the left a squirrel. In old Tabernacolo frame. Molded cornice and base.

Height, 23 inches; width, 18 inches.

Antonio Gamberelli, better known as Antonio Rossellino, was one of the greatest scholars of Donatello and was almost the founder of a new style in sculpture, his works being more intellectual and gracefully refined, if less elevated and religious, than those of his predecessors. Vasari says that they "may be justly called the really true modern style." The similarity of the landscape and general technique of this example to one of the "Madonna" by Antonio, now in the Bargello, is curiously apparent.

BACCIO BANDINELLI

1487—1559

421—SIXTEENTH CENTURY FLORENTINE MARBLE BAS-RELIEF

1900 — Rectangular tablet, carved with the half-length seated figure of the Virgin, with braided hair and clothed in an elaborately embroidered robe and mantle, holding in her arms, her right hand resting on His shoulder, the standing figure of the Child Christ, with curling hair and clothed in a tunic confined at the waist by a folded sash. In a contemporary Tabernacolo frame of wood, with molded cornice, voluted side brackets and molded base.

E. Deane
Height, 22 inches; width, 15 inches.

This bas-relief shows the debt Bandinelli owed to Donatello, whose works, at the behest of Leonardo da Vinci, he studied closely. It is highly suggestive of the base of the Medicean Monument in the Piazza San Lorenzo, Florence.

BERNARDO ROSSELLINO

1409—1464

422—FIFTEENTH CENTURY FLORENTINE MARBLE BAS-RELIEF

300 — Rectangular tablet, carved, in low relief, with the standing figure of the Virgin, her head covered with a veil, and wearing a simple robe gathered at the waist and a mantle. With both hands she supports the figure of the Child Christ, who stands at her side on a cushion. He is clothed in a linen tunic, holds a fold of linen in His hands and looks directly at the spectator. Both Virgin and Child have haloes and in the background are clouds. In old carved and gilded wood Tabernacolo frame, with molded and dentelled cornice, enriched with egg and dart ornament, finely painted frieze, pilasters with Ionic capitals and paneled shafts and molded base and apron.

E. Ederhauer
Height, 23½ inches; width, 17½ inches.

BENVENUTO CELLINI

1500—1571

E. Legre

423—SIXTEENTH CENTURY FLORENTINE MARBLE BAS-RELIEF

2100⁰⁶— Rectangular tablet, carved in low relief with a subject of "Venus and Cupid." The Goddess, completely nude, lies full length and turns toward the smiling Cupid on the left as though just aroused from sleep. On the right is a youthful satyr who, holding a torch in one hand, with a malicious grin withdraws with the other the draperies from the recumbent Venus. In an old carved and gilded frame with molded and dentelled cornice and voluted brackets.

Height, 19 inches; width, 25 inches.

The figure of Venus is remarkably like that of the large Venus by Benvenuto Cellini now in the Louvre. This bas-relief came from the small collection of the Perruzzi family (related to the Medici and, in the fifteenth century, one of the most distinguished families of Florence), and with it, originally, was the bas-relief of "The Flagellation" now in Berlin Museum.

G. Wallace

424—THIRTEENTH CENTURY COLORED ISTRIAN STONE STATUE

400⁰⁶— Figure of the Madonna seated and holding on her knee the Christ Child. Her hair is long and confined by a fillet. She is dressed in a loose robe and mantle held at the throat by a quatrefoil brooch and in her right hand she holds a clasped missal supported on her knee. On her left knee she supports a seated figure of the Christ in a loose robe and with a cap fastened at the breast by a leaf-shaped clasp. He has curly hair and His hands are missing. Both faces show evidence of a Byzantine influence. Of Istrian stone, with the original polychrome decoration.

Height, 24 inches.

ANTONIO GAGINI

FIFTEENTH CENTURY

425—FIFTEENTH CENTURY ITALIAN MARBLE FIGURE

1766 *Carl S. Freund*
Nude figure of a youth supporting with his right hand a lamb which lies across his shoulders. His left arm holds a cornucopia from which formerly issued a stream of water.

Height, 33 inches.

This statue, part of a baptismal font, came from the sacristy of a Neapolitan church, destroyed during the modernization of a part of the city.

PERGAMENIAN SCHOOL

ABOUT SECOND CENTURY B.C.

426—THE DYING GAUL

4006 *Carl S. Freund*
Seated figure of a wounded Gaul bleeding from a sword stab in his body. He is seated on a pointed shield having in its center a Medusa-like head, and his body is inclined forward from the hips, with the head, with close curling hair, bent in an attitude of dejection. His legs are stretched out before him, the right one quite straight, the left one slightly bent. Around his waist is a girdle formed of a leather strap with iron links. On oval marble base. Of Pentelic marble, invested with a dark brown patina due to the effect of much weathering. Head and feet restored, and right leg repaired.

Height, 20 inches; length, 31 inches.

At Pergamos, in Mysia, Greek sculptural art flared upward in one triumphant burst before finally settling into oblivion of consummate mediocrity. The new school, for it amounted to little less, was formed under the influence of King Attalus I (241-197 B.C.) and was called

[No. 426—*Continued*]

upon to glorify the victory of Attalus over the Gauls (239 B.C.) in a series of groups and compositions, and the Pergamenian sculptors so well acquitted themselves that one of their types of a conquered but un-subdued race forms one of the chiefest treasures of the Capitoline Museum in Rome. As the "Dying Gladiator" our fathers knew it, but to-day it is more rightfully termed "The Dying Gaul." The figure of "The Captive Gaul" so rivals it in poignancy of expression and in rare sculpturesque quality that it may fairly claim to companion it on equal terms. The statue has for long been exposed to the elements, and its patina gives evidence of the effects of this weathering. Other statues from the same frieze are to be found in the Museums of Naples and Venice.

POLYKLEITOS OF SICYON

GREEK SCULPTOR OF THE FIFTH CENTURY B.C.

427—*5400* **PARIAN MARBLE TORSO OF A YOUTHFUL ATHLETE** *rr r. Seaman Eggen*

Figure, almost to the knees, of a boy athlete. Shown as a nude youth with closely curling hair, the head inclined forward, the face down-looking and the features, of extreme masculine beauty, charged with a pensive expression. The pronounced muscular development of the body, the clearly indicated anatomical structure of ribs and breast bone and the prominence of the lyre-shaped abdominal muscles are all exceedingly characteristic of Polykleitos and his school. The head has been broken off, but has been replaced; there are slight restorations to the upper lip and the nose, as well as to the left hip. The arms are missing, but the rectangular socket for the tenons which originally held them in place are plainly visible. The torso has for base the capital of a Greek Ionic column of the second century B.C., with plain volutes, a band of egg and dart molding, and bolsters formed of banded pointed leaves. Of

[No. 427—*Continued*]

white Parian marble, with a fine patina, beautifully colored by age and showing only a few surface indications of burial.

Height, 3 feet 11 $\frac{1}{4}$ inches.

From the Borghese Palace, Rome.

This statue, excavated in the gardens of a Villa in Rome, was for long in the Borghese Collection in Rome, and, save that it was accidentally omitted from the official *Fide Commisso*, would have passed with the rest of the Borghese Museum into the possession of the City of Rome. His belief that it is a work of the contemporary and rival of Pheidias, the Argive sculptor of the Diadumenos in the British Museum, the Doryphoros at Naples and the Amazon in Berlin, Signor Bardini shares with many European critics of eminence. Peter von Bienkowski has written an exhaustive monograph "On a Statue by Polykleitos" in the monthly Review of the Leipsic Museum, of which he is the Director. He begins by saying: "To Signor Bardini of Florence belongs the Statue of a Youth in Parian marble. This statue comes from the Villa Borghese and is very well preserved, having retained even its original surface"; and continues: "As one can see almost at the first glance, we have here to do with a work of Polykleitos. Its movement and bearing are so intimately suggestive of the Diadumenos that, were it not for the fortunate preservation of the head, one might have supposed this torso to be a replica of that statue. Like the Diadumenos, the Bardini Youth arrests his stride and turns his head to the right." The writer then points out that the proportions of the Bardini athlete scarcely differ from those of the celebrated Canon of Polykleitos and that the details of the modeling, such as the lyre-shaped outlines of the abdominal cavity, are of themselves essential characteristics of the Polykleitos style, though these, he avers, are displayed by the head even more than by the body. The shape of the head, the arrangement of the hair, the shape of the ears, are all as in the Doryphoros and the statues related to it. Finally, he adds: "The half-open mouth, the broad planes of the delicate cheeks, the whole expression of the wonderful nobility and modesty shown in the refined face, remind one of the Diadumenos and the Amazon. From all this it seems to me that the Bardini Athlete displays so plainly the characteristics of Polykleitos as one knows them

[No. 427—*Continued*]

from his authentic and recognized works that I wish to attribute the original, naturally of bronze, to the Master himself."

The loss of the arms prevents any positive determination, according to the writer, of the reason for what must have been their raised position, and no contemporary works throw any light upon the subject, for, as he points out, the only statue that is probably a copy of the Florentine Athlete is in the Uffizi (No. 76, Alinari Photo I, 1170) and that has no arms or thighs and is headless. "So," he concludes, "it only remains to seek an explanation in the head itself of the Bardini Statue. The unswollen ears and the delicate contours of the lower part of the face show that the youth represented was not a hero of the fist, or *Pancratium*, but must have been the winner of a race, or of the Pentathlon, in which it was a question rather of agility than of mere brute strength."

PISAN SCHOOL

FOURTEENTH CENTURY

428—FOURTEENTH CENTURY MARBLE STATUE

652 " Standing figure of the Virgin in a tight-fitting tunic and loose mantle, with long hair and wearing a trefoiled crown. On her left arm she carries, and with her right hand points to, the Child Christ, who is nude to the waist; with His right hand He supports Himself by His Mother's tunic and in His left He holds a bird. On circular base.

Height, 39 inches.

PISAN SCHOOL

FOURTEENTH CENTURY

Plaster Galleries

429—PAIR OF FOURTEENTH CENTURY MARBLE STATUES

1450 Chief figures in an Annunciation. The Virgin, clothed in a tunic and loose mantle with a veil thrown over her head, stands in a listening attitude, her right hand holding an open missal. The Angel Gabriel, shown as a youth with curling hair, stands holding open with both hands a parchment scroll. Both figures are on circular bases and are supported on similar contemporary columns with heavily fluted shafts, molded bases and square pedestals, with tongue-shaped leaves at the angles.

Heights of statues, 45 inches; of bases, 37 inches.

Mrs. Teller

430—PAIR OF EIGHTEENTH CENTURY MARBLE FLOWER-HOLDERS

5900 Oval shape, with incurved sides and plain rim and base. The sides fluted and carved with two goats' heads and two ribbon bows, supporting festoons of ivy leaves and berries. Of white statuary marble.

Height, 2 feet 5½ inches; diameter 2 feet 3 inches.

N. W. Leaman

431—THIRTEENTH CENTURY ITALIAN MARBLE HOLY WATER STOUP

1800 Circular bowl, with straight sloping side and annular rim, studded at regular intervals with sea-horses in the form of human masks. On fluted columnar step spreading to a polygonal foot. On a square marble base of second century B.C. Etruscan workmanship. At the angles are rams' heads with large voluted horns, the plinth between being decorated with figures of dancing satyrs. Below, the edge is molded.

Height, 5 feet; diameter of bowl, 3 feet 4 inches.

Third Afternoon

2400 ✓ 432—THIRTEENTH CENTURY ITALIAN MARBLE HOLY WATER STOUP

Circular coupe-shaped bowl, with heavily gadrooned sides, terminating around the rim with a Gothic-like arcading. The stem is formed as a tapering fluted column, with molded capital and base, the whole standing on a square base, with molded sides enriched with bands of guilloche and vine-leaf patterning, and resting on two couchant lions of highly conventional character.

Height, 5 feet; diameter of bowl, 2 feet 9 inches.

1650 ✓ 433—FIFTEENTH CENTURY ROMAN MARBLE MANTELPIECE

Of white marble. Molded cornice, enriched by acanthus-leaf, beaded and egg and dart carvings and frieze carved with three festoons of fruits, flowers and leaves separated by two shaped shields, one charged with the coat-of-arms of the Borgia family, a bear and three pellets, the other with the initials "G. P. Q.," supported on two voluted console brackets carved with flutings and two paneled pilasters carved with pendants of fruits and leaves. Fitted with raised stone hearth.

Height, 6 feet 1 inch; width, 5 feet 4 inches.

850 ✓ 434—FIFTEENTH CENTURY FLORENTINE STONE MANTELPIECE

Of graystone or *pietra serena*. Molded cornice, enriched with egg and dart carving and paneled frieze carved with two flying *amorini* holding with outstretched arms and scrolled ribbons a wreath of laurel leaves and berries enclosing a shaped shield charged with a coat-of-arms, supported on two voluted console brackets, the fronts carved with laurel leaves, and on paneled pilasters enriched with pendants of shields and weapons. Square base.

Height, 7 feet 1 inch; width, 7 feet 2 inches.

W. W. French

435—FIFTEENTH CENTURY UMBRIAN URBINO STONE MANTELPIECE

2100

Mantelpiece of cream-colored Urbino stone, with molded cornice enriched with egg and dart carving and paneled frieze enclosing a carving in low relief of two flying *amorini* holding with both hands a wreath of laurel leaves occupied by a shaped shield supported by two acanthus-leaf carved, voluted console brackets, below which are paneled pilasters, the shafts enriched with stems of pointed leaves carved in low relief.

Height, 6 feet 1 inch; width, 5 feet 4 inches.

W. W. French

436—FIFTEENTH CENTURY FLORENTINE STONE MANTEL

2100

Of graystone or *pietra serena*. Surmounted by a shaped over-piece carved in the center with an urn-shaped fluted vase in front of which is a shaped shield charged with the fleur-de-lis of Florence. From the vase depend two festoons of fruits and leaves, the other ends of which are held by winged *amorini* holding pointed shields. The cornice of the chimneypiece proper is molded, enriched with an egg and dart carving, and the frieze is paneled with a beaded molding and enriched with a carving of two flying *amorini* who hold a laurel wreath pierced with a cusped rosette and are flanked by two cherubim with folded wings. Both are supported by voluted console brackets carved with acanthus leaves and by beaded and molded paneled pilasters enriched with arabesques of acanthus leaves, rosettes and cherubim springing from urn-shaped vases. On square base.

Height, 7 feet 7 inches; width, 6 feet 7 inches.

This mantelpiece is more complete than usual, in that it possesses the decorative over-piece which marked the starting of the *cappa*, or tapering hooded smoke-flue, examples of which may now be seen in the famous chimneypieces of the Ducal Palace in Urbino.

A. A. Healy

437—SIXTEENTH CENTURY LOMBARDIC MARBLE TABERNACLE NICHE

140000 Recessed niche of architectural character, with a semicircular pediment having a fluted and lotus-leaf carved arch molding flanked by cinquefoil rosettes and honeysuckle ornaments, surmounted by two similar rosettes and a flamed vase and occupied by a carving in low relief of God the Father shown as a bearded man with his arms extended in the act of benediction and surrounded by four cherubim. The molded and dentelled cornice and bowed frieze, carved with honeysuckle and lilies, are supported by flat pilasters with voluted acanthus-leaf capitals and shafts carved with stems of pointed leaves and flowers springing from urn-shaped vases. Below the molded base is a segmental apron carved with acanthus-leaf rinceaux, cinquefoil blossoms and honeysuckles of white marble.

Height, 5 feet 8 inches; width, 3 feet 2 inches.

EVENING SALE

THURSDAY, APRIL 25, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

VECELLI TIZIANO—TITIAN

VENETIAN: 1489—1576

456 440—PEN AND INK DRAWING

A. L. Kaufman

STUDY for a landscape. On the right is a trunk of a tree, seated under which is a figure in classical costume with right arm upraised. On the left is a clump of trees and shrubs.

A recent biographer of Titian says: "No estimate of Titian's art would be sufficient without mentioning the surpassing beauty of his landscape background."

GIOVANNI DOMENICO TIEPOLO

VENETIAN: 1727-1804

441—GROUP OF NINE SKETCHES IN SEPIA

(For ceiling decoration)

(A) Bearded man in flowing garments supporting a youth with his right arm. Background of clouds and cherubim.

(B) Elderly bearded man in loose robes, with winged angel below. Background of clouds and cherubim.

(C) Bearded man in loose robes, with outstretched arms between which is the figure of a youth. Background of clouds and cherubim.

(D) Bearded man seen from behind, with one arm upraised. Below are figures of angels. Background of clouds and cherubim.

(E) Groups of figures, the center one falling as from a height with outstretched arms. Background of clouds and cherubim.

(F) Central bearded figure in loose robe, with both arms raised, supported by winged angels. Background of clouds and cherubim.

(G) Elderly bearded man, with left arm extended and clasping a child with the right. Supported by winged angels and clouds.

(H) Elderly man with long beard, reclining on a cloud, with left arm extended and pointing upward. Below are winged angels. Background of clouds and cherubim.

(I) Sketch from life: "The Letter Writer." Sketch of a veiled woman seated at table with writing materials. Man in square-cut coat and cocked hat, seen from the rear, talking to her. Background of arched niche, with shelf supporting flasks.

GIOVANNI BATTISTA PIAZETTA

VENETIAN: 1682—1754

442—*GROUP OF EIGHT DRAWINGS* *of L. Kaufman*
IN BLACK CRAYON

210⁴⁰ (*Belonging to the same series as that now on exhibition in the picture gallery of Venice*)

(A) Head of a young woman in eighteenth century costume, seen in three-quarter view, looking to the left through a lorgnette.

(B) Head of a youth, seen almost in profile, looking to the left and downward as he reads a large book which he supports with his right hand.

(C) Profile view of the head of a young woman turned to the left. Her dark hair is twisted into a knot, and she wears a mantle trimmed with fur. Her left hand is raised to her breast.

(D) Full-face view of the head of an old man, clean shaven and with long white hair, looking toward the spectator and inclined to the left. Over his shoulder is thrown a fur collar and on his breast is a large order.

(E) Portrait of a young man in eighteenth century costume with long curling hair and wearing a cambric cravat. Shown almost in full face and regarding the spectator.

(F) Head of a youth with close-cropped hair, dressed in eighteenth century costume, with a cambric cravat. Shown almost in profile, looking to the right and downwards.

(G) Head of an old woman with white hair and wearing a dark head-covering. Shown in profile, looking to the left.

(H) Head of a beggar with dark disheveled hair, scanty white beard and mustache, and wearing a white linen shirt. Shown in three-quarter view, turned to the left and looking at the spectator.

ITALIAN SCHOOL

SIXTEENTH CENTURY

17⁵⁰ 443—CRAYON DRAWING

R. Ederhemmer

HEAD of a partially bald elderly man with forked white beard and mustache, wearing a turned-over linen collar and tight-fitting jerkin. Seen in full face.

ANDREA D'AGNOLO (ANDREA DEL SARTO)

FLORENTINE: 1487—1531

12⁵⁰ 444—CRAYON DRAWING

R. B. Sartor

STUDY in life size of the head of a child with curling hair. Seen nearly in profile looking to the right.

ITALIAN SCHOOL

SIXTEENTH CENTURY

17⁵⁰ 445—DRAWING IN TWO-COLORED CHALK

R. Ederhemmer

HEAD of a bearded man seen in three-quarter view looking to the right. He wears a frilled turned-over collar.

rr. rr. Leaman Room

140⁰⁰

GIOVANNI BATTISTA PIAZETTA

446—*DRAWING IN BLACK AND WHITE CRAYON*

LIFE study of a sleeping young woman. She lies on the ground with her head pillowed on the right arm. Over the left arm is the handle of a large basket from which three loaves of bread have tumbled out.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

447—*HERCULES AND ANTÆUS*

(Panel)

R. Ederhemmer

190⁰⁰

Height, 17 inches; width, 12½ inches

HERCULES, completely nude, stands with his back to the spectator, his head, with curling hair, thrown back and his face seen in three-quarter view. He holds with both arms Antæus, whom he raises from the ground. The latter, with his right hand, clutches Hercules's hair and grasps the arm of his adversary with his left. The figures are placed in a landscape with a rocky eminence on the left side. On the right is a tree from the branches of which hangs a shaped shield charged with the coat-of-arms of the Rovere family of Florence. In the distance are trees. In old, molded wood frame.

FRANCESCO GUARDI

1712—1793

448—*VIEW OF SAN GIORGIO MAGGIORE, VENICE* *E. Segre*

130 Height, 15 inches; width, 20½ inches

IN the center is the island of San Giorgio Maggiore, with the church distinguished by its classic portico, lofty dome and square campanile, and on the right a low brick building with a round-arched entrance. In the foreground is the Lagoon, having in the center a gondola propelled by two gondoliers, and on the right the prow of a ship with a flapping sail. In the distance, on the left, is a shore with buildings. Blue sky and white clouds.

FRENCH SCHOOL

SIXTEENTH CENTURY

449—*PORTRAIT OF A BOY* *Leone Tizic*

(Canvas)

180 Height, 25 inches; width, 18½ inches

OVAL shape. Half-length portrait, seen in three-quarter view turned to the left, of a youth with long hair. He is dressed in a richly embroidered coat of sixteenth century style with full sleeves, lace cuffs, a falling lace collar and a beribboned under-jerkin. His right hand holds the hilt of a sword and the left rests on his hip. Inscribed: "AETATIS SVAE VII." In old carved and gilded frame.

RACHEL RUYSCH

FLEMISH: 1664—1750

450—A BOWL OF FLOWERS

(Panel)

Height, 17 inches; width, 20½ inches

In a bronze bowl is a bouquet of peonies, roses and anemones, some of which have fallen out of the bowl and lie on the table. In the foreground is a white butterfly. In a carved and gilded wooden frame by the famous Brostolone of Venice.

LUCA SIGNORELLI

CORTONA: 1441—1523

451—THE FLAGELLATION

(Panel)

Height, 14 inches; width, 36 inches

To the right of the center, Christ, undraped save for a loin cloth, is tied with His hands behind His back to a post, the bands being strengthened by a nude man with violent contortions. Around are four nude men with scourges, and on either side Roman soldiers. On the left is a group of Romans and Jews, and Pilate seated on a throne under a canopy. In old molded wood frame.

GERMAN SCHOOL

SIXTEENTH CENTURY

452—*PORTRAIT OF A YOUNG WOMAN*

(Panel)

H. L. Kaufman

80 Height, 21 inches; width, 15 inches

HALF-LENGTH figure of a young woman shown in full face. Her dark hair is parted in the middle, brushed smoothly back and bound with a circle of beads. Around her neck she wears a necklace with center clasp and double-looped gold chain, while in her left hand she supports a richly repoussé gold cup, the cover of which she holds in her right hand. Through an open window on the right is seen a landscape with figures and rocky eminence.

PRIMITIVE ITALIAN SCHOOL

FOURTEENTH CENTURY

453—*BIRTH OF THE VIRGIN*

6750 (Polygonal Panel)

Primitive Italian School of Design

THE polygonal picture is divided into three parts by a flat arch of stone supported on two clustered Gothic columns. The center division is occupied by the figure of St. Anne (the mother of the Virgin). She is seated upright in a large bed at the side of which stands a woman offering a platter of fruit. In the center foreground are two figures of women, one dressed as a nun, having between them the undraped figure of the infant Virgin. In the right hand is the figure of a nun holding a metal bowl; in the left hand are two figures of women. In the background is seen an open walled courtyard with a niche in which is seen a vase of flowers. The influence of Dürer is obvious throughout the composition. In old molded wood frame.

Diameter, 20 inches.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

454—*A FLORENTINE PATRICIAN AND HIS WIFE*

(Fresco)

B. Guglielmotti

275⁰⁰

Height, 22 inches; width, 20½ inches

HALF-LENGTH portraits, seen in profile, of husband and wife in fifteenth century costume. They stand facing each other with uplifted hands, the man with his hair in the style of the period and thin, pointed beard, his wife with fair hair dressed in a knot behind. The figures are placed in a round-arched niche with tiled background, while at the left are seen the cupola, tiled roof and machicolated battlement of a castle. In old carved and gilded wooden frame.

FRENCH SCHOOL

SEVENTEENTH CENTURY

455—*PORTRAIT OF AN ECCLESIASTIC*

(Canvas)

B. Guglielmotti

130⁰⁰

Height, 28 inches; width, 23 inches

BUST portrait, the face in three-quarter view and looking to the left, of a middle-aged man, clean shaven and wearing a curled wig, a turn-over collar and a loose habit buttoned up the front. In old pierced, carved and gilded wood frame.

VENETIAN SCHOOL

FIFTEENTH CENTURY

456—*PORTRAIT OF A PATRICIAN LADY*

Height, 27 inches; width, 20 inches

125  *T. E. Spencer*
THREE-QUARTER-LENGTH portrait of a lady standing, her face seen in profile looking to the right. She wears a richly embroidered robe of white satin and an embroidered undergarment with tight-fitting sleeves, a pearl-embroidered coif, and a frilled ruff. In her right hand she holds a rose. In the distance is a mountainous landscape with the towers of a castle. In carved and gilt wood frame.

T. E. Spencer
LAMBERT LOMBARD OR SUSTERMANN

FLEMISH: 1505—1566

457—*PORTRAIT OF LEOPOLDO DEI MEDICI*

Height, 29 inches; width, 21 inches

87  *T. E. Spencer*
HALF-LENGTH portrait looking to the left of a young man with long dark hair, mustache and small imperial. He wears a steel corselet with armpieces, a deep falling lace collar and a blue sash across the right shoulder. His right hand rests on a steel helmet. Dark background.

LAMBERT LOMBARD OR SUSTERMANN

FLEMISH: 1505—1566

458—*PORTRAIT OF A MEDICI*

110 *00*

Height, 33 inches; width, 25 inches

Jm. Garner

HALF-LENGTH portrait of a young man with face clean shaven save for a light mustache, his curling hair plaited into a long braid which falls over his left shoulder. He wears a broad-brimmed hat, a deep falling lace collar, a steel corselet and a silken sash over the right shoulder. In the lower left-hand corner of the picture is a steel morion.

ATTRIBUTED TO FRANCIS POURBUS

FLEMISH: 1569—1622

459—*PORTRAIT OF A MANTUAN NOBLEMAN*

250 *00*

Height, 37 inches; width, 29½ inches

G. G. Schmitt

THREE-QUARTER-LENGTH portrait of a youth in sixteenth century costume of striped green jerkin, full crimson breeches and frilled lace ruff and cuffs. He wears a jeweled chain and is standing looking to the left and rests his right hand on a brass-bound red velvet coffer, on which is thrown his steeple-crowned hat. In carved and gilt wood frame.

LUCAS CRANACH

GERMAN: 1472—1553

460—*MADONNA AND CHILD*

(Panel)

R. Glendenning

/25⁰⁰

Height, 29½ inches; width, 22 inches

THE Virgin, strongly German in character, with long fair hair falling, in rippling strands, over her shoulders, is seated facing the spectator with an air of mild benignity. She wears a red robe with large sleeves with gathered linen bands at the wrists. On her lap she supports, with both hands clasping His body, the Child Christ undraped save for a linen loin cloth. With His head slightly on one side He looks inquiringly at the spectator, rests His left hand on His Mother's and the right on a bunch of grapes which she holds in her left hand. Dark background.

Signed in the upper right-hand corner with Cranach's emblem, a flying dragon.

TOMMASO GUIDI (KNOWN AS MASACCIO)

FLORENTINE: 1401—1428

461—MADONNA, CHILD AND SAINTS

(Panel)

Height, 37 inches; width, 22½ inches

65710

R. S. School. Sales

IN the center of the picture, upon a stone throne, sits the Virgin presenting her full face to the spectator, wearing a blue mantle with white linen veil draped over her head and embroidered undergarment. On her left knee she holds, with her left hand, the undraped figure of the Child Christ, who lifts His right hand in the act of benediction and holds in His left a scrolled label inscribed "EGO SUM." On either side stand two saints, the lower figure on the left side wearing a bishop's mitre and holding a crozier. All the figures have haloes, that of the Christ having a cross. In old, carved, molded and painted frame.

GEORGES DES MARIEES

FRENCH: 1697—1776

EIGHTEENTH CENTURY

462—*PORTRAIT OF A YOUNG PRINCE*

E. Lege

150 00

Height, 23 inches; width, 25½ inches

THREE-QUARTER-LENGTH portrait seen in full face slightly turned to the left of a youth with a notably plump face, and curled hair. He wears a black turned-up hat fastened at the side with a jeweled aigrette, a short coat trimmed with ermine and an ermine-lined crimson mantle. In his left hand he holds the scabbard of a sword which he has half drawn out with his right. On a cushion on the right is an Imperial crown. On the left is the base of a column with draperies and in the background a balustrading with spherical finial.

FRENCH SCHOOL

SEVENTEENTH CENTURY

463—*PORTRAIT OF A SOLDIER*

N. S. P. Artor

120 00

Height, 43 inches; width, 30 inches

THREE-QUARTER-LENGTH portrait of a man with face turned to the right. He wears a full curling peruke, steel armor consisting of a breastplate and armpiece, a lace and cambric steenkirk and a silk sash. The right hand rests on the top of a cane. The left is supported by the sash. Background of sky and clouds.

SPANISH SCHOOL

SIXTEENTH CENTURY

464—*PORTRAIT OF A SPANISH NOBLEMAN*

(Canvas)

157^{1/2}"

Height, 50½ inches; width, 41 inches

C. Guadalupe

THREE-QUARTER-LENGTH portrait with face turned to the right of a young Spanish nobleman. He is clean shaven, save for a slight mustache and dressed in a sixteenth century costume of pointed jerkin, buttoned at the front with tight-fitting undersleeves and puffed knee breeches. He wears a lined cloak thrown over the right shoulder, a lace ruff around the neck and ruffed wristlets. His left hand rests on the hilt of his sword. Dark background. Carved and gilded wood frame.

ITALIAN SCHOOL

SEVENTEENTH CENTURY

465—*PORTRAIT OF A SPANISH*

CARDINAL ARCHBISHOP

325^{1/2}"

Height, 57½ inches; width, 37 inches

C. Guadalupe

NEARLY full-length portrait of an ecclesiastic. He stands facing the spectator, with bushy dark hair, a mustache and imperial, wearing a brown-colored cape from under which appears a cassock with bands of lace insertion, a Vandyked border and lace cuffs to the full sleeves. The right hand rests on a table on which stands an archbishop's mitre and in the left he holds a leather-bound book with silver clasps. Dark background. In old carved and gilded wood frame.

FLEMISH PRIMITIVE

FIFTEENTH CENTURY

466—*H. L. Kaufman*
THE EXHIBITION OF CHRIST TO THE
PEOPLE: WINGS OF AN ALTARPIECE

63000
(Panel)

Height, 38 inches; width, 11 inches

Two rectangular-shaped panels. One occupied by a painting, in monotint, of the figure of Christ, after the flagellation, undraped save for a loin cloth and shoulder cape and with His hands tied in front of Him, surrounded by a soldier with a scourge, the Jewish high priest and a man in pointed high hat; the other, with a group of Jews, lifting their hands and turning aside their faces in an attitude of negation. Both groups are on semi-octagonal bases with acanthus bracketings and in arched niches, one of them surmounted by a bell-shaped canopy. In old painted and gilded wood frame.

ITALIAN PRIMITIVE

PISAN SCHOOL OF THE FOURTEENTH CENTURY

467—**TRIPTYCH**

(Panel)

Charles B. Smith

730⁰⁰

Height, 40 inches; width, 44 inches

CENTER panel with pointed top and two hinged wings. Center panel with subject in low relief and in gilded gem of a standing figure of Christ in glory with right hand upraised in the act of benediction, the left hand holding a book and with rays proceeding from the wound in His side. Around Him are twelve adoring angels with upraised hands. The background is incised with a pattern of scrolled vine leaves. Below is a painted panel representing the service of the Mass. On either side a priest and a deacon are celebrating at an altar, while in the middle a priest administers the host to a communicant. The wing on the right hand is occupied with a figure of Christ enthroned and resting His hands on a crucifix on which is a figure of Himself. Below, a monk is preaching from a wooden pulpit to an audience of monks and laity, while below stands a bearded and tonsured monk. That on the left is occupied at the top with a figure of the Virgin seated and holding the Christ Child. Below are twelve panels, each representing an incident in the life of Christ, including Christ bearing the Cross, the Crucifixion, the Flagellation, the Trial before Pontius Pilate and the Reception into the Glory.

FRANCESCO UBERTINI (KNOWN AS IL BACCHIACCA)

1494—1557

468—*THE CHILDREN OF ISRAEL*

AND THE MIRACLE OF MANNA

900

(Panel)

H. L. Kaufman

IN the center, slightly to the left, stands Moses, directing the people with his rod of office. Some are seated behind him and others approach him carrying vessels of gold and silver in which they have stored the manna which others are still gathering from the ground. Directly behind Moses stands Aaron, emptying into a vessel held by a woman the "omer" of manna he was to preserve. In the middle distance is a rocky landscape with other groups of figures, some of whom are catching the quail sent in a miraculous flight. In the foreground are leopards, goats, an ox and a giraffe, and in the distance an arm of the sea with mountains and buildings.

SPANISH SCHOOL

SEVENTEENTH CENTURY

469—*THE ROMAN DAUGHTER*

(Canvas)

H. L. Kaufman

1400

Height, 37 inches; width, 44 inches

THE Roman father condemned to imprisonment occupies the center of the canvas. He is seated in his cell, nude save for a mantle thrown over his left shoulder and with his hands manacled. His stern, bearded face is seen in profile turned to the right. On the left, grasping with one hand the bars of the grated window, his young daughter stands looking inward at her parent. The only light comes through the barred window. In old carved, painted and gilded wood frame.

ATTRIBUTED TO JAN FYT

FLEMISH: 1609—1661

470—*STILL LIFE*

(Panel)

Kleinberg Galleries

37500 — Height, 37 inches; width, 50 inches

ON the right, resting on a trestled table with a red cloth, is a repoussé brass vase in which are a white napkin, a bunch of asparagus and a blue and white delft bowl of strawberries. In the center a dead hare, ducks and artichokes, while on the left is a round wickerwork basket filled with bunches of white and purple grapes. Dark background.

ROMAN SCHOOL

SEVENTEENTH CENTURY

471—*SET OF THREE DECORATIVE PANELS*

A. L. Kaufman

45000 — Height, 41 inches; width, 51 inches

RECTANGULAR shape. In the center of each is an oval escutcheon supported by nude kneeling figures and surmounted by nude *putti*. These escutcheons are occupied with emblematic devices: (A) A globe, an open book and a sword; (B) the open Tables of the Law and a hand clasping a naked sword; and (C) a bursting bomb in the air above a fortress. Two have Latin mottoes and one a French motto, on scrolled labels. Above them are the skulls of oxen and catenaries in gold; on either side are caryatids, and below, masks and festoons of fruit and leaves.

ATTRIBUTED TO MELCHIOR D'HONDECOETER

1636—1695

472—*FLOWERS AND BIRDS*

(Canvas)

225⁰⁰

Height, 67 inches; width, 50 inches

H. L. Kaufman

IN the foreground are two geese and a mallard duck having behind them in the middle distance a molded stone plinth of which the top is strewn with brilliantly painted cut flowers. On the left is a carved stone fountain and on the right a peacock. Above is a looped drapery and, beyond, a park with clipped hedges and a flight of marble steps with, in the distance, a mansion of white stone. In carved and gilded wood frame.

SCHOOL OF PANINI

EIGHTEENTH CENTURY

473—*RUINS: PAIR OF DECORATIVE PANELS*

(Painted in Tempera on Canvas)

750⁰⁰

Height, 55 inches; width, 38 inches

H. L. Kaufman

(A) In the center, classic ruins consisting of a cluster of Corinthian columns with marble shafts and the springing of an arch. On the left are a weir with falling water, a stream crossed by a bridge and a Palladian palace. In the immediate foreground are fragments of masonry and figures.

(B) On the right, a ruined portico with Doric columns and a flight of steps. In the distance, a Gothic Church with spire and gable. In the immediate foreground on the left, the large scrolled wings of a flight of steps and figures, and on the right a broken rusticated column.

In shaped, molded and gilt wood frames.

SCHOOL OF PANINI

EIGHTEENTH CENTURY

474—*RUINS: PAIR OF DECORATIVE PANELS*

(Painted in Tempera on Canvas)

750⁰⁰

Height, 55 inches; width, 38 inches

H. L. Kaufman

(A) On the left is a classic ruin consisting of a semicircular columnar peristyle enclosing a pillared sarcophagus and surmounted by a cornice and statue. In the foreground is a sweep of steps and figures. On the right is the prow of a boat with a furled sail, and in the distance a port with hills and buildings. Blue sky with white clouds.

(B) On the right is a classic ruin consisting of one massive column, a flight of steps and a brick arch with a scaffolding and shed of wood. In the center is a stream of water with a wooden bridge over which two cows are crossing. On the left is a clump of trees. The bank of the stream, with two figures, forms the foreground, and in the middle distance is a fountain with figures. Landscape background and blue sky.

In shaped, molded and gilt wood frames.

SCHOOL OF PANINI

1691—1764

475—*SEAPORTS: PAIR OF DECORATIVE PANELS*

(Painted in Tempera on Canvas)

750⁰⁰
Height, 55 inches; width, 51 inches

(A) On the right the wing of a ruined classic portico with Doric columns and ball-shaped finials. In the middle distance a ruined arch supported by two Romanesque columns. In the immediate foreground on the left a large grindstone under a wooden pent roof with two men at work and children playing, in the middle distance a boat with sail, on the right a seaport and in the distance an arcading, buildings and a tower.

(B) View of a seaport with a classic portico with twin Doric columns and arched pediment, a pointed arch with Corinthian fluted columns, a balustrade and a stone vase. Below is a stone cistern and figures. In the center, an arm of the sea, while in the distance are classic ruins and an obelisk. Blue sky with white clouds.

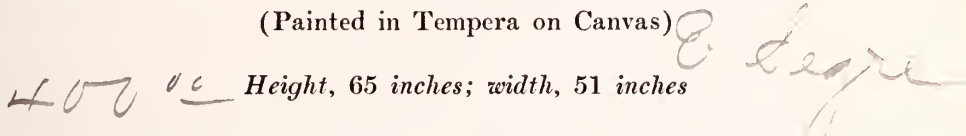
In pierced, carved and gilt wood frames.

SCHOOL OF PANINI

EIGHTEENTH CENTURY

476—*RUINS: PAIR OF DECORATIVE PANELS*

(Painted in Tempera on Canvas)

 Height, 65 inches; width, 51 inches

(A) In the center is a classic ruin consisting of a variegated marble Composite Corinthian column and pilaster with a cornice and the start of a broken arch. In the foreground are two *contadine*, and in the middle distance a ruined arch with scaffolding, a hoisting wheel and workmen. In the distance are a pyramidal building and a square tower. Blue sky and white clouds.

(B) On the right are a round-arched portico with fluted columns, a balustrade above and stone vases at the side. In the foreground is a group of soldiers with a standard and drum and on the right a broken marble column. In the middle distance an arched courtyard with two figures, with a mountainous landscape in the background. Blue sky with white clouds.

In shaped, molded and gilt frames.

BOLOGNESE SCHOOL

EIGHTEENTH CENTURY

477—*ARCHITECTURAL PANEL*

E. Degre

(Painted in Tempera on Canvas)

250⁰⁰

Height, 79 inches; width, 66 inches

ENTRANCE to a palace. In the center is a round arch supported on fluted Doric columns at the base of one of which are two women in flowing robes. On the left is a pedestal surmounted by a statue of Minerva seated and a pedimented entrance doorway with a soldier in Roman armor. On the right is a broken fluted column, and in the distance, through an arched and balustrated opening, is seen a landscape with a classic ruin and figures.

BOLOGNESE SCHOOL

EIGHTEENTH CENTURY

478—*ARCHITECTURAL PANEL*

E. Degre

(Painted in Tempera on Canvas)

250⁰⁰

Height, 65 inches; width, 76 inches

INTERIOR of a church. In the center is a pointed arched bay supported by projecting fluted classic columns and enclosing a consoled pediment supporting an equestrian statue in bronze. On the right is a sarcophagus-shaped tomb and on the left a large wreath-encircled vase with a group of figures below. In shaped, molded and gilded wooden frame.

BOLOGNESE SCHOOL

EIGHTEENTH CENTURY

479—*LANDSCAPE PANEL*

M. C. Partos

(Painted in Tempera on Canvas)

475⁰⁰

Height, 85 inches; width, 60 inches

THE flight into Egypt. In the center is the Virgin, with the Child Christ seated upon a donkey, with St. Joseph at her side. Above them is a large tree with one broken limb and foliated branches. On the right is another tree, with a stream on the banks of which are two figures and a rocky landscape in the distance. In the foreground on the left is a seated figure. In molded and gilt wood frame.

BOLOGNESE SCHOOL

EIGHTEENTH CENTURY

480—*LANDSCAPE PANEL*

M. C. Partos

(Painted in Tempera on Canvas)

225⁰⁰

Height, 85 inches; width, 76 inches

A WATERFALL. In the center is a tree with foliated branches, beneath which a young woman is seated on a donkey, with a bearded man with wide-brimmed hat by her side. On the right is a rocky waterfall, formed of three steps, and in the distance a landscape with figures. In molded and gilt wood frame.

ITALIAN PRIMITIVE

SCHOOL OF PISA: FIFTEENTH CENTURY

481—FIGURE OF SAINT STEPHEN

(In Oil on Panels)

530⁰⁰

Height, 5 feet 10 inches; width, 2 feet 10 inches

Mrs. Leibel Ward

FIGURE of a saint shown as a deacon, clean shaven, standing upright, holding in his right hand a palm branch and in his left an open book. His head is tonsured, surmounted by the symbolic stone and surrounded by a gilt halo. He wears a rich deacon's dalmatic, the collar embroidered with an "Ave Maria," the body with crane-like birds symmetrically disposed, and the cuffs and apparel of rich brocade. The alb below is of white linen with a brocaded apparel, and the maniple is embroidered with crosses. Behind him is a brocaded hanging, and he stands in front of a square recess, the side pierced with Romanesque, round-arched windows, through which are seen, on one side, a landscape with winding stream and a turreted building and, on the other, two yew trees. At the same side kneels the miniature figure of a tonsured ecclesiastic with a scrolled label inscribed in Gothic characters, "FRAT MATEN IAY PRIOR." In molded and gilt wood frame.

FLORENTINE PRIMITIVE

FIFTEENTH CENTURY

482—*THE STORY OF DAEDALUS*

85006

Karl Freund
Height, 23 inches; length, 71 inches

FRONT of a cassone divided into three panels, separated by fluted pilasters and flanked by figures of warriors with clubs holding pointed shields. In the left-hand panel Theseus and the Minotaur are shown in the Labyrinth constructed by King Minos. At the entrance are the King and a sentinel, and on the left is a river with the prow of a ship. The background is a landscape. In the center, Ægeus is casting himself into the sea, where his son, in error, displays a black sail, while in the right-hand panel, Daedalus is shown flying in the air with the wings he made for himself and his son Icarus, who is falling into the Iacarian sea, owing to the melting in the sun of the wax which fastened his wings.

SCHOOL OF PISA

FOURTEENTH CENTURY

483—*ITALIAN PRIMITIVE*

W. W. Jeannette

(In Tempera on Panel)

320⁰⁰

Height, 6 feet 5 inches

ONE wing of an altarpiece. Divided into two panels by borders painted in imitation of geometrically patterned marble inlay. In the upper panel is a figure of God the Father in the character of Judge. He is shown as a bearded man, dressed in flowing robes, and seated on a throne with canopied top and column supported wings. He holds in His right hand a scepter and points to one side with the index finger of His left. In the panel below is shown the death of a bishop, who, in mitre, and ecclesiastical robes, lies stretched on a drapery-festooned bier. At one side an acolyte swings a thurifier, his head is supported by a priest in embroidered cope, in front of him a woman holds her hand to her face with an expression of grief and on the left stands a tonsured priest. Below is painted a fringed curtain with embroidered border.

FOURTH AFTERNOON'S SALE

FRIDAY, APRIL 26, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

————— *B. See*
487—FIFTEENTH CENTURY ITALIAN CARVED WOOD MIRROR

150 Rectangular mirror in molded frame enriched with egg and dart and beaded carvings, surmounted by a molded and fluted cornice and a cresting of two scrolled cornucopiae. Apron carved with two half figures of winged sphinxes and a shaped shield.

Height, 25 inches; width, 10½ inches.

Wm. H. Spaulding
487A—SEVENTEENTH CENTURY ITALIAN CARVED WOOD MIRROR

120 Circular mirror, the frame carved with two half-length nude figures of *putti* holding a crown and terminating in acanthus-leaf scrollings.

W. Brown
488—SIXTEENTH CENTURY FLORENTINE CARVED AND GILDED WOOD MIRROR

36 Circular mirror surrounded by a border carved with the clasped hands of St. Francis of Assisi and a Cherub and set in a Tabernacolo frame with semicircular pediment, flanked and surmounted by rosettes and honeysuckle ornaments, enclosing a female figure holding two shaped shields and supported on two cylindrical Doric pilasters. Molded base with carved plinth and shaped apron. Partially gilded.

Height, 26 inches; width, 13 inches.

Fourth Afternoon

Do Case
489—SIXTEENTH CENTURY ITALIAN CARVED WOOD MIRROR

170" — Rectangular mirror in Tabernacolo frame with voluted and scrolled pediment, molded and dentelled cornice and plain frieze supported on fluted and astragalled pilasters. Molded base and shaped apron outlined with voluted scrolls.

Height, 26 inches; width, 13½ inches.

Miss R. E. Geraneth
490—SIXTEENTH CENTURY FLORENTINE CARVED WOOD MIRROR

140" — Rectangular mirror in Tabernacolo frame with round-arched pediment flanked and surmounted by volutes and honeysuckle ornaments, with molded cornice and plain frieze supported by two fluted and astragalled pilasters with Ionic capitals. Molded base and apron carved with two curved cornucopiæ and a shaped shield.

Height, 30 inches; width, 14 inches.

Miss Lucy Agnew
491—SIXTEENTH CENTURY ITALIAN CARVED WOOD MIRROR

160" — Circular mirror with frame carved as a banded wreath of fruits and leaves surmounted by an eagle with outstretched wings flanked by winged dragons and with an apron carved with voluted cornucopiæ, a Pan's pipes and scrollings.

Height, 24 inches; width, 15 inches.

492—FIFTEENTH CENTURY FLORENTINE CARVED WOOD MIRROR
FRAME
H. W. Harding

480" — Rectangular tablet of marble incised with an oval medallion within a rectangular border, within a molded frame of wood carved with flutings and beadings, surmounted by a band of wood carved with flutings and molded and fluted cornice and a voluted pediment, with an oval escutcheon charged with a coat-of-arms in the center. Voluted side brackets and shaped apron carved with acanthus leaves and a shield charged with a coat-of-arms.

493—SIXTEENTH CENTURY ITALIAN CARVED WOOD MIRROR

107" Circular mirror in frame carved as a wreath of flowers, fruits and leaves, surmounted by a shaped cresting carved with dragons and with an apron carved with voluted acanthus-leaf scrollings and a shaped shield.

Height, 24 inches; width, 13 inches.

494—SET OF SIX EIGHTEENTH CENTURY ITALIAN WALNUT ARM-CHAIRS OF THE DIRECTORY PERIOD

Square backs, with molded side supports, voluted ears and shaped head rail carved with shells, acanthus leaves and diapers. Curved and acanthus-leaf carved arms on carved cabriole supports. Serpentine seat fronts carved with shells, acanthus leaves and diapers; curved legs with voluted feet and curved cross stretchers. Seats and backs paneled with woven canework.

495—SET OF SIX EIGHTEENTH CENTURY ITALIAN WALNUT CHAIRS OF THE DIRECTORY PERIOD

60" Square backs, with incurved tops, reeded and carved side supports and horizontal splats enclosing oval panels with reeded frames. Circular seats, with molded frames carved with central rosettes and broken by quatrefoiled dies which serve as the terminations of the square curved, reeded and carved legs. Seats and backs paneled with woven canework.

496—SEVENTEENTH CENTURY ITALIAN WALNUT CHAIR

168" High back, with turned and medallion carved side supports, carved ball finials; oval panel with scrolled, voluted and acanthus-leaf carved frame and cresting pierced and carved with voluted scrolls and acanthus leaves. Reeded seat front, flanked by rosetted dies, and turned and carved bulbous legs with pear-shaped feet. Back and seat paneled with woven canework.

Walker Gillette
497—SET OF SIX EIGHTEENTH CENTURY FRENCH WALNUT ARM-
CHAIRS OF THE LOUIS XVI PERIOD

487 *16* Oval backs, with molded and acanthus-leaf carved frames;
curved, molded and voluted arms on curved molded supports.
Bowed molded seat front, flanked by rosetted dies, and turned
tapering and fluted legs. Seats and backs paneled with woven
canework.

C. Segre
498—SET OF SIX EIGHTEENTH CENTURY WALNUT ITALIAN ARM-
CHAIRS OF THE LOUIS XV PERIOD

540 *16* Rectangular backs, with molded and carved side supports and
shaped head rails carved with shells, acanthus leaves and dia-
perings. Straight carved arms on curved supports carved with
acanthus leaves; serpentine seat fronts carved with shells and
acanthus leaves, and cabriole legs with shell-carved knees.
Backs and seats paneled with woven canework.

Mr. Granery
499—EIGHTEENTH CENTURY NORTH ITALIAN WALNUT ARMCHAIR

207 *16* Shield-shaped back, with scrolled and shell-carved frame,
pierced and carved head rail and center vase-shaped splat,
scrolled and carved. Curved scrolled arms on cabriole acanthus-
leaf carved supports; bowed seat front with shaped and carved
apron, cabriole legs and curved, scrolled and carved stretcher
and side rails. Seat and back in woven canework.

Mr. R. L. Leaman Agnew
500—EARLY EIGHTEENTH CENTURY VENETIAN WALNUT ARMCHAIR
OF THE LOUIS XV PERIOD

90 *16* Shield-shaped back, with molded frame and pierced and carved
cresting. Curved, molded and voluted arms on curved, molded
supports. Bowed seat front, with pierced and rococo scroll
carved apron; cabriole legs, with scroll carved knees and voluted
feet. Seat and back covered with silk damask woven on a
rose-colored ground in a pattern of scrolls and floral sprays.

Miss Loring Agnew

501—SET OF FOUR LATE EIGHTEENTH CENTURY ITALIAN ARMCHAIRS OF THE LOUIS XVI PERIOD

320" Spade-shaped backs, with molded frames carved with husk patternings. Enclosing shaped medallions with molded frames and with carved shells in the spandrels. Bowed seat fronts, carved with husk patternings and flanked by rosetted dies. Turned tapering and fluted legs. Seats covered and backs paneled with satin damask. Carving gilded.

Walker Gullitt

502—SET OF FOUR LATE EIGHTEENTH CENTURY ITALIAN ARMCHAIRS OF THE LOUIS XVI PERIOD

140" Square open backs, with molded frame enclosing circular medallions, with frames carved and pierced in a pattern of annular interlacements. Curving molded arms, straight molded seat fronts flanked by rosetted dies and turned tapering and fluted legs. Seats covered and backs paneled with satin damask.

Robt. Glendinning

503—SET OF SIX ROMAN WALNUT ARMCHAIRS OF THE LOUIS XVI PERIOD

210" Square backs, with reeded frames, rounded tops and carved crestings. Curved reeded and voluted arms on curved reeded supports. Bowed molded seat fronts, and tapering turned and fluted legs with ball feet. Seats and backs covered with green satin damask woven in a design of scrolls and flowers.

"

"

504—PAIR ROMAN WALNUT ARMCHAIRS OF THE LOUIS XVI PERIOD

45" Similar to the above, with the exception of the covering, which is in red satin damask.

88 - 503 a Armchairs (2) L Gullitt

Fourth Afternoon

505—SET OF FOUR LATE EIGHTEENTH CENTURY ITALIAN ARM-CHAIRS OF THE SHERATON PERIOD

400⁰⁰ Square open backs, with frames carved with a bead and reel pattern and with vertical slats pierced with geometrical inter-lacements. Flat curved arms on curved supports, bead and reel carved seat fronts flanked by rosetted dies and square tapering legs with spade-shaped feet. Seats covered with satin damask.

506—SET OF FOUR EIGHTEENTH CENTURY ITALIAN WALNUT CHAIRS OF THE LOUIS XVI PERIOD

650⁰⁰ Oval backs carved with interlaced strapwork and floral cresting; circular seats, the frames carved with interlaced strapwork and broken by square rosetted dies. Four tapering turned fluted and acanthus-leaf carved legs with pear-shaped feet. Seats and backs upholstered with silk brocade in a pattern of classical figures and Vitruvian scrollings.

507—SET OF FOUR LATE EIGHTEENTH CENTURY ITALIAN ARM-CHAIRS OF THE LOUIS XVI PERIOD

150⁰⁰ Open backs of interlaced ovals, with molded frames and carved medallion cresting. Curving voluted arms on curved acanthus-leaf carved supports. Bowed molded seat fronts, pierced and carved with festoons and flanked by rosetted dies. Turned tapering and fluted legs. Seats covered with satin damask.

508—SET OF FOUR LATE EIGHTEENTH CENTURY ITALIAN ARM-CHAIRS OF THE SHERATON PERIOD

460⁰⁰ Open shield-shaped backs, with slats pierced and carved with diamond medallions and husk festoons; curving molded arms and molded seat fronts carved with festoons and flanked by rosetted dies. Square tapering legs, carved with husk pendants, and with ball feet. Seats covered with satin damask. Carving gilded.

520⁰⁰ 505⁰⁰ Arm chairs 4 Mrs. Lorenz Agens
320⁰⁰ 505⁰⁰ " " 4 " " " "

N. B. Tyler
509—PAIR OF LATE EIGHTEENTH CENTURY ITALIAN GILT ARM-
CHAIRS OF THE LATE LOUIS XVI PERIOD

1040 Spade-shaped backs, with rounded tops and molded frames.
Curving upholstered arms, with curved molded and voluted
front supports. Molded bowed seat front and square tapering
paneled legs with acorn feet. Backs, arms and seats are covered
with blue silk brocade, woven in a design of pillared
pavilions and vases of flowers. Frames completely gilded.

N. B. Tyler
510—PAIR OF LATE EIGHTEENTH CENTURY ITALIAN GILT ARM-
CHAIRS OF THE LATE LOUIS XVI PERIOD

1000 Similar to the preceding.

511—PAIR OF LATE EIGHTEENTH CENTURY ITALIAN GILT ARM-
CHAIRS OF THE LATE LOUIS XVI PERIOD

Similar to Catalogue No. 509.

Robt Glendinning
512—SET OF SIX LATE EIGHTEENTH CENTURY ITALIAN GILT
CHAIRS OF THE LOUIS XVI PERIOD

105 Open shield-shaped backs, with scrolled and double voluted
frames, molded and carved with sprays of foliage. The vertical
open splats are pierced and carved in the form of classic vases,
with handles from which spring three stems of acanthus leaves.

R. Wentch
513—PAIR OF LATE EIGHTEENTH CENTURY ITALIAN GILT CHAIRS
OF THE LOUIS XVI PERIOD

88 Similar to the preceding.

L. Orselli

514—SET OF SIX EIGHTEENTH CENTURY NORTH ITALIAN GILT
ARMCHAIRS OF THE LOUIS XVI PERIOD

2700 Shield-shaped backs, with arched frames carved in guilloche patterning and floral medallions, curved molded and voluted arms on turned tapering and fluted supports, bowed seat fronts carved with circular medallions and turned tapering and fluted legs. Seats and backs upholstered in silk brocade woven in a pattern of Vitruvian scrolls and animals.

B. L. Kaufman

515—SET OF SIX LATE EIGHTEENTH CENTURY ITALIAN WALNUT
ARMCHAIRS

5400 Shield-shaped backs, with carved and pierced rococo scrolled frames and floral and rocaille head rails. Curved voluted and molded arms; seat frames carved with scrolls and rocaille ornamentation and cabriole legs. Seats and backs upholstered in Hungarian point embroidery in a design of scrolls and flowers on a yellow ground.

B. Johnson

516—SET OF THREE LATE EIGHTEENTH CENTURY ITALIAN PAINTED
AND GILT ARMCHAIRS OF THE LOUIS XVI PERIOD

3000 Circular backs, with frames carved with laurel-leaf wreaths, spreading molded, carved and voluted arms on molded, carved and turned supports. Bowed molded and carved seat fronts and tapering turned fluted and pointed-leaf carved legs with pear-shaped feet. Backs and seats upholstered in blue and white silk damask woven in a pattern of classical figures. Frame painted white and gilt.

1800 " 514 a Armchairs (6) *L. Orselli*

1800 " 514 B. " (6)

517—PAIR OF LATE EIGHTEENTH CENTURY ITALIAN GILT CHAIRS
OF THE LOUIS XVI PERIOD

Rectangular back with rounded top and melon-shaped finials, with molded and carved frame, carved acanthus-leaf enriched arms on carved supports carved with acanthus leaves. Bowed molded and carved seat fronts with rosetted centers flanked by square dies and with square tapering molded and carved legs with ball feet. Seats and backs covered with blue and white silk damask woven in a design of classical figures. Frames entirely gilt.

518—PAIR OF SEVENTEENTH CENTURY VENETIAN WALNUT CHAIRS

Rectangular backs, with square side supports. Scrolled, voluted and acanthus-leaf carved legs, with pierced, carved, scrolled and voluted front rails and square side and back rails. Seats and backs covered with Hungarian point embroidered in designs of acanthus-leaf scrollings and vases and finished with deep silken fringe.

519—PAIR OF EIGHTEENTH CENTURY ITALIAN PAINTED CHAIRS

Shield-shaped molded and carved backs, scrolled serpentine seat fronts and cabriole legs. Seats and backs covered with silk brocade woven in a rose-colored and white striped and floral pattern. Frames painted white.

520—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

Rectangular backs, with gilt acanthus-leaf carved finials. Curving flat voluted arms on curved acanthus-leaf carved supports. Straight square legs on square base rails, with paw terminations and deep front rail carved with a rosette and voluted scrolls. Seats and backs covered with cut velvet in a diapered design secured with oval brass-headed nails and finished with a silken fringe. Carving gilded.

240 519 a Two Chairs - Van Gdon
152 519 B Three " C. H. Spencer

Fourth Afternoon

Gracie Lester
521—PAIR OF EIGHTEENTH CENTURY ITALIAN GILT CHAIRS OF THE
LOUIS XV PERIOD

150 Straight upholstered backs, with shaped tops, square seats and cabriole legs carved at the knees with scrolled escutcheons and with paw feet. Frames gilt. Backs and seats covered with silk brocade woven in a pattern of floral sprays on a white ground.

522—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

350 Rectangular back with acanthus-leaf carved finials. Flat molded arms on turned baluster-shaped supports, straight square and turned legs on square base with paw terminations and deep front rail carved with voluted scrollings and a central egg-shaped escutcheon. Back and seat covered with contemporary tapestry, the back woven in a design of a large goat's-head trophy with crossed swords.

523—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

350 Similar to the preceding.

524—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

350 Similar to the preceding.

Dr. W. French Co.
525—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

750 Rectangular upholstered backs and seats; turned baluster-shaped legs, with turned front rails, side rails and stretchers. Seats and backs upholstered in sixteenth century varicolored woven stuff finished with silken fringe.

Miss Samuel F. McMahon
526—EIGHTEENTH CENTURY ITALIAN WALNUT ARMCHAIR

70 Shield-shaped back, with molded and scrolled side supports and head rail carved with a circular portrait medallion, curved and molded arms on carved supports, bowed scrolled and medallioned seat front and cabriole legs. Seat and back upholstered in silk brocade woven in a design of floral sprays.

150 526 A Five Chairs - Van Edom
60 526 B. Letter D. H. Spencer

H. L. Kaufman

527—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

675⁰⁰ High rectangular back with finial carved as female mask, flat voluted arms on turned baluster-shaped supports, straight square and turned legs on square base rails with paw terminations and deep front rail, carved with acanthus-leaf scrolls and cherubim and with scrolled and voluted apron. Back and seat covered with contemporary tapestry, the back woven in design of a soldier in sixteenth-century costume and carrying a musket.

H. L. Kaufman

528—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

625⁰⁰ High rectangular back, with finial carved as female mask, flat voluted arms on turned baluster-shaped supports, straight square and turned legs on square base rails with paw terminations and deep front rails carved with acanthus-leaf scrolls and cherubim and with scrolled and voluted apron. Back and seat covered with contemporary tapestry, the back woven in design of a huntsman, in sixteenth-century costume and carrying a musket.

N. B. Under

529—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

1880⁰⁰ Rectangular backs, with gilt carved finials, straight flat molded arms on square supports carved with acanthus leaves. Square legs and base rails with paw terminations. Backs and seats, the latter with deep aprons, covered with cloth-of-gold silk having a pattern of acanthus-leaf scrolls, tulips and flowers in silk appliqué bordered with gold. Carving gilt.

Fourth Afternoon

530—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

1850 " Rectangular backs, with gilt carved finials; straight flat molded arms on square supports carved with acanthus leaves. Square legs and base rails with paw terminations. Backs and seats, the latter with deep aprons, covered with cloth-of-gold having a pattern of acanthus-leaf scrolls, tulips and flowers in silk appliqué embroidery bordered with gold. Carving gilt.

531—SEVENTEENTH CENTURY VENETIAN WALNUT ARMCHAIR

130 " Straight back with turned side supports, with center panel surrounded by scrolls and shells and with cresting carved to correspond. Boldly scrolled and voluted arms on scrolled supports. Scrolled and voluted legs with deep front rail, also carved with a shell and voluted scrolls. Seats covered and back paneled with Hungarian point embroidered in a design of a vase on a pedestal and acanthus-leaf scrollings and finished with knotted fringe.

532—PAIR OF EIGHTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

160 " Shield-shaped backs, the head rails carved with rose blossoms. Curved and voluted arms on carved supports. Carved serpentine seat fronts and cabriole legs. Seats and backs covered in silk brocade with rose-colored ground.

533—SEVENTEENTH CENTURY ROMAN CARVED AND GILT WOOD ARMCHAIR

35 " Straight back, with arched top, carved and molded frame and scrolled cresting, carved with festoons of flowers, acanthus leaves and pointed leaf and berry pendants. Scrolled and voluted arms carved with acanthus leaves on voluted scroll supports, scrolled and voluted legs carved with acanthus leaves and scrolled acanthus-leaf carved cross stretchers carved with shells at their intersections. Back and seat covered with silk brocade woven in a pattern of scrolls, leaves and flowers and finished with silken fringe. Frame entirely gilded.

534—EIGHTEENTH CENTURY ITALIAN WALNUT ARMCHAIR

Open back, with arched, molded and beaded head-rail and vase-shaped central splat carved with imbrications and an oval leaf-carved medallion. Curved and voluted arms on fluted tapering columnar top, incurved beaded seat front and fluted tapering legs. Seat covered with red and white silk brocade.

535—PAIR OF EARLY EIGHTEENTH CENTURY VENETIAN GILT CHAIRS OF THE LOUIS XIV PERIOD

Shaped backs, with scrolled, voluted and acanthus-leaf carved frames. Cabriole legs, floridly carved with acanthus-leaf scrolls, and grotesque masks and with voluted feet. Scrolled and acanthus-leaf carved cross stretchers, with pineapple finials. Backs paneled and seats covered with red velvet, the latter finished with silk galloon and fringe. Frames entirely gilt.

536—SET OF FOUR EIGHTEENTH CENTURY ITALIAN WALNUT CHAIRS

Shield-shaped backs, with molded side supports and head rails. Serpentine carved seat fronts and carved cabriole legs. Seats and backs covered in red silk brocade with stripes of white and green.

537—SEVENTEENTH CENTURY VENETIAN CARVED AND GILT WOOD ARMCHAIR

Straight upholstered back, with shaped cresting pierced and carved in a design of a shield charged with a coat-of-arms, surmounted by a coronet and flanked by voluted scrollings and floral pendants. Rococo scrolled and acanthus-leaf carved arms on molded supports carved with masks, scrolled legs on voluted feet and scrolled and acanthus-leaf carved cross stretchers with pointed finial. Back and seat covered with crimson velvet embroidered with silver thread in a design of a shield, charged with a coat-of-arms, surrounded by scrollings, flowers and leaves, and finished with silk fringe. Frame entirely gilded.

Wm. A. Welchman
538—EIGHTEENTH CENTURY ITALIAN WALNUT ARMCHAIR

50⁰⁰ Shield-shaped molded and carved back, curved molded and voluted arms on molded and carved supports, scrolled and carved bowed seat front and cabriole legs. Seat and back covered with silk brocade woven in a pattern of floral sprays on a rose-colored ground.

Otto Berner Adams
539—SEVENTEENTH CENTURY VENETIAN WALNUT ARMCHAIR

100⁰⁰ Straight back, with shaped top. Curving, molded, voluted and carved arms on bulbous acanthus-leaf carved supports. Turned legs, with acanthus-leaf carved domed feet and deep front rail pierced and carved with acanthus-leaf scrollings. Back and seat covered in yellow and red brocatelle woven in a design of acanthus-leaf scrolls and flowers and finished with silken fringe.

Miss A. L. Henderson
540—SET OF SIX EIGHTEENTH CENTURY ITALIAN WALNUT ARM-CHAIRS

600⁰⁰ Shield-shaped backs, with molded side supports and head rails carved with volutes and acanthus leaves. Curved, molded and voluted arms, carved with acanthus leaves, on curved supports. Carved and scrolled bowed seat fronts and cabriole legs carved with acanthus leaves at the knees. Seats and backs covered in red silk brocade with white and green stripe.

Otto Berner Adams
541—SEVENTEENTH CENTURY VENETIAN WALNUT ARMCHAIR

90⁰⁰ Straight back, with shaped top. Curving, molded, voluted and carved arms on acanthus-leaf carved supports. Scrolled and acanthus-leaf carved legs on voluted feet, with deep pierced front rail pierced and carved with linked acanthus and pointed-leaf scrollings. Square back rail. Seat and back covered with yellow and red brocatelle woven in a design of acanthus scrolls and flowers and finished with silken fringe.

542—SET OF FOUR EIGHTEENTH CENTURY ITALIAN WALNUT CHAIRS

120" Shield-shaped backs, with molded and carved side supports and head rails, bowed and carved seat fronts and molded and carved cabriole legs. Seats and backs covered with silk brocade woven in a design of floral sprays on rose-colored grounds.

543—EIGHTEENTH CENTURY CARVED AND PAINTED VENETIAN CHAIR

50" Straight open back, with square reeded side supports, molded head rail carved with crossed palm branches, and oval medallion with sunken molded panel painted with wreath. At the angles are carved rosettes. Serpentine seat front, carved with a central acanthus-leaf scroll, and turned tapering and fluted legs. Seat covered with red silk brocade.

544—SEVENTEENTH CENTURY VENETIAN WALNUT CHAIR

Straight square back and seat. Scrolled and acanthus-leaf carved legs with pierced and carved scrolled and voluted front rail and square side rails. Seat and back covered in Hungarian point finished with silk fringe.

545—SIXTEENTH CENTURY FLORENTINE ARMCHAIR

275" Straight back, with carved and gilt finials. Straight molded arms on turned baluster supports, turned legs and square base rails with paw terminations. Seat and back covered with red and yellow brocatelle secured with brass-headed nails and finished with silk fringe.

546—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIRS

Straight backs, with carved and gilt acanthus-leaf finials, curved flat voluted arms on turned supports, and square legs, with deep front rails carved with voluted scrolls and gilded. Seats and backs in contemporary leather secured with brass-headed nails and finished with silken fringe. The back tooled in gold with scrolled armorial shield.

1050 542 a Three Chairs - Tom. A del mar

547—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

Straight square back with carved and gilt finials, flat curved arms on curved acanthus-leaf carved supports, and straight square legs, with front rail carved with volute and a rosette, and gilt square base rails with paw terminations. Seat and back covered with brown velvet cut, on a yellow ground, in a diapered pattern of scrollings and finished with silk fringe.

700 548—PAIR OF FIFTEENTH CENTURY FLORENTINE WALNUT CHAIRS

700 Straight backs, with shaped tops, square curved cross legs with voluted feet pivoted as though to fold and with turned rails. Seats and backs covered in red and yellow brocatelle.

300 549—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

300 Straight back, with carved and gilt finials, straight molded arms on turned baluster supports, turned legs and square base rails with paw terminations. Seat and back covered with red and yellow brocatelle woven in a design of crowns, scrolled leaves and flowers and finished with silken fringe.

550—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

Straight square back, with gilded finials carved as masks holding rings, straight molded arms on turned baluster supports, straight square legs with deep front rail carved with voluted scrolls and escutcheon and gilded. Square base rails, with voluted terminations. Seat and back covered with Hungarian point secured with brass-headed nails.

250 549 a Armchair - G. H. Sterling

551—PAIR OF SEVENTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

Miss Lorenz Gens

1876 " Straight backs, with shaped top. Curved, molded and voluted arms on square baluster-shaped supports. Square tapering carved legs and molded and voluted arched cross stretchers. Seats and backs covered with crimson silk damask finished with silk fringe.

552—PAIR OF SEVENTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

220 " Similar to the preceding.

Stall Bismar

553—PAIR OF SEVENTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

207 " Similar to the preceding.

R. V. French Es.

554—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

600 " Rectangular straight back, with gilded acanthus-leaf carved finials, flat molded arms on square supports with acanthus-leaf carved brackets, straight square legs and base rails terminating in paws, and deep front rail carved with voluted scrolls and a central oval escutcheon. Back and seat covered with contemporary tapestry.

R. Kerstach

555—PAIR OF LATE EIGHTEENTH CENTURY ITALIAN GILT CHAIRS OF THE LOUIS XVI PERIOD

200 " Rectangular back with rounded top and melon-shaped finials, with molded and carved frame, carved acanthus-leaf enriched arms on carved supports carved with acanthus leaves. Bowed molded and carved seat fronts with rosetted centers flanked by square dies and with square tapering molded and carved legs with ball feet. Seats and backs covered with silk damask woven in a design of classical figures.

P. W. French Co.

556—SET OF SIX ITALIAN MAHOGANY AND GILT BRONZE MOUNTED
WOOD CHAIRS OF THE EMPIRE PERIOD

3660⁰⁰—Square open backs, curving to meet the seats, with square side supports paneled with gilt bronze moldings and with rosettes and round head rails carved below with winged medallions. The legs, mounted at the seat levels with gilt bronze lions' masks, are tapering, square, paneled with gilt moldings and with feet of gilt bronze birds' legs and claws. The sides are decorated with gilt six-pointed stars. The open panels at top are laced with gilt bronze cords, the fronts of the seats are finished with deep knotted fringes and the seats and backs are covered with silk. These chairs, possibly made in Rome, came to Signor Bardini direct from the apartment of Princess Pauline Borghese.

Mrs. Harry Hamilton

557—EIGHTEENTH CENTURY GILT VENETIAN STOOL

60⁰⁰—Rectangular shape, with cabriole legs. Completely gilded. Covered with silk brocade.

Install Benjamin

558—PAIR OF EIGHTEENTH CENTURY GILT ROMAN STOOLS

220⁰⁰—Rectangular shape with shaped aprons carved with shells, four cabriole and voluted legs carved with floral pendants, voluted cross stretchers and carved pineapple finials. Tops covered with old crimson velvet appliqué in a scroll design with gold galloon.

Height, 22 inches.

Install Benjamin

559—PAIR OF EIGHTEENTH CENTURY GILT ROMAN STOOLS

Companion to the preceding.

220⁰⁰—

775⁰⁰ 556 a little P. W. French Co.

560—PAIR OF SIXTEENTH CENTURY FLORENTINE CARVED AND GILT
WOOD STOOLS

Of sgabello type. Rectangular molded seats, with shaped front supports carved with voluted scrolls, acanthus leaves and grotesque masks. Back supports shaped and incised with voluted scrollings. Painted cream color and brown, and gilded.

Height, 22 inches.

561—PAIR SIXTEENTH CENTURY GILT TUSCAN WALNUT WALL
PEDESTALS

Console form, with square molded shelf and square bracket carved with scrolled escutcheon and winged masks. Supported by a caryatid figure of a child having a double fishtail termination carved with acanthus leaves. On square molded base.

562—PAIR SIXTEENTH CENTURY GILT TUSCAN WALNUT WALL
PEDESTALS

Console form, with shaped and molded shelf and bracket supported by large volute masked by a carved acanthus-leaf scrolling and with a tapering fluted termination carved with husked patterning. On square molded base.

Height, 4 feet 11 inches.

563—EIGHTEENTH CENTURY CARVED AND GILT WOOD PEDESTAL

Circular fluted top, with paneled and carved apron. On tripod scrolled and voluted stand with carved festoons of fruits and leaves. On triangular marbled base.

Height, 3 feet 7 inches.

564—PAIR OF SEVENTEENTH CENTURY ITALIAN PAINTED PEDESTALS

Triangular tapering shape with molded capitals and bases on ball feet. Painted on a brown ground in colors with an arabesque design of scrolls and intersections. Portion of one capital missing.

1100 560^a Stool - Miss Lorenz Agem

620 562^a Pedestals R. Volentini

360 560 B. Three Stools - Walker Gillette

E. Seyre
565—PAIR OF LATE EIGHTEENTH CENTURY ROMAN GILT CONSOLE
TABLES OF THE LOUIS XVI PERIOD

737 *cc* Semicircular tops, with friezes carved with acanthus rinceaux separated by square dies having oval medallions. On four turned, tapering, fluted and carved legs with acorn feet. The tops are of African marble shaped and with mounts of gilded bronze.

Height, 2 feet 8½ inches; width, 3 feet 6 inches; depth, 1 foot 8½ inches.

These and the following table came from the Borghese Palace, Rome.

E. Seyre
566—LATE EIGHTEENTH CENTURY ROMAN GILT CONSOLE TABLE
OF THE LOUIS XVI PERIOD

425 *cc* Semicircular top with frieze carved with acanthus rinceaux separated by square dies having oval medallions. On four turned tapering, fluted and carved legs with acorn feet. The top is of African marble shaped and mounted with gilded bronze.

Height, 2 feet 8½ inches; width, 3 feet 6 inches; depth, 1 foot 8½ inches.

Mrs. H. B. Spaulding
567—EIGHTEENTH CENTURY ROMAN CARVED AND GILT WOOD
TABLE

30 *cc* Circular top of black slate painted with a view of the waterfalls at Tivoli. Apron carved with oval floral medallions and acanthus leaves. On four turned tapering legs carved with lotus and acanthus leaves. Carving gilded.

Height, 2 feet 6 inches; diameter, 2 feet 9 inches.

568—PAIR OF SEVENTEENTH CENTURY ITALIAN GILT TORCHERES

Shaped as partially draped female figures symbolizing Ceres and Flora, Ceres holding in her hand a sheaf of wheat, Flora a bunch of flowers. The figures support circular brackets encircled by wreaths of fruits, flowers and leaves. On rectangular pedestals, paneled with masks and with voluted consoles at the angles. Completely gilded.

Height, 66 inches.

569—EARLY EIGHTEENTH CENTURY ITALIAN GILT CONSOLE TABLE OF LOUIS XV PERIOD

Shaped marble top, with molded and carved edge and shaped apron pierced and carved in a design of rococo scrollings, volutes and flowers on four scrolled and voluted cabriole legs carved with acanthus-leaf scrolls and flowers. Rococo scrolled cross stretcher, with pierced and carved finial. The top is of African marble shaped and mounted with gilded bronze.

Height, 34 inches; width, 6 feet 4 inches; depth, 24 inches.

This and the two following tables came from the Borghese Palace, Rome.

570—EARLY EIGHTEENTH CENTURY ITALIAN GILT CONSOLE TABLE OF LOUIS XV PERIOD

Similar to the preceding.

Height, 34 inches; width, 6 feet 4 inches; depth, 24 inches.

571—EARLY EIGHTEENTH CENTURY ITALIAN GILT CONSOLE TABLE OF LOUIS XV PERIOD

Similar to No. 569.

Height, 34 inches; width, 6 feet 4 inches; depth, 24 inches.

R. Volentius

572—ITALIAN GILT SETTEE OF THE LATE LOUIS XVI PERIOD

320

Shaped back, with molded frame carved with twisted ribbon and beaded patterning and with a central mask and acanthus-leaf scrolling. The back is curved to form arms for the end seats and terminates with leopards' heads and fluted, acanthus-leaf carved pilasters. The molded apron is carved, to match the frame, with a central rosette and acanthus-leaf scrolls. On six tapering fluted and acanthus-leaf carved legs. Seat, back and arms upholstered in silk brocade woven in a pattern of stripes and floral spray.

Karl Freund

573—SIXTEENTH CENTURY FLORENTINE GILT WALNUT LECTERN

150

Formed of two straight cross supports with voluted ends, the fronts and sides carved in a pattern of overlapping pateræ and pivoted at their intersections with large carved rosettes. Carved and scrolled cresting and apron and turned cross rails. Carving heightened with gilding.

E. Blackfield

574—SIXTEENTH CENTURY FLORENTINE WALNUT LECTERN

120

Formed of two straight cross supports with paw feet and voluted ends the sides carved with overlapping pateræ and pivoted at their intersections with carved rosettes. Carved and voluted cresting and apron and turned cross rails. Original leather book-rest.

R. Wentch

575—EIGHTEENTH CENTURY VENETIAN PAINTED AND GILT SETTEE

80

Upholstered back with scrolled and voluted frame carved with flowers and acanthus leaf scrollings, molded and voluted arms on curved supports, scrolled and voluted serpentine seat front and cabriole legs. Seat and back covered with striped brocade. Frame painted light green and gilded.

Leone Ricci
576—EIGHTEENTH CENTURY VENETIAN PAINTED AND GILT SETTEE

Rectangular shaped back with carved top and frame carved with shells and sprays of leaves and berries, scrolled and voluted arms and shaped apron pierced and carved with shells and floral sprays. On cabriole legs carved at the knees. Seat and back covered with silk brocade woven in a floral pattern on a blue ground. Frame painted blue and gilt.

Length, 6 feet 2 inches.

Dart
577—PAIR OF SEVENTEENTH CENTURY FLORENTINE WALNUT STOOLS

Rectangular shape, with molded aprons. Scrolled and voluted legs, white cross stretchers and turned finials. Decorated with incised and gilded lines. Tops covered with contemporary leather.

G. Johnson
578—SEVENTEENTH CENTURY FLORENTINE WALNUT STOOL

310 Square seat, with shaped apron on cabriole legs, carved at the knees with grotesque masks and ending in goat's hoof feet. Carved cross stretchers with turned finial. Seat covered in leather, finished with gold and silk fringe.

Height, 19 inches.

Miss Lorey Adams
579—PAIR OF EIGHTEENTH CENTURY FLORENTINE WALNUT STOOLS

180 Oval tops, with four scrolled and voluted legs and cross stretchers with turned finials. Seats covered with red silk damask finished with red silk fringe. Carving heightened with gilding.

Height, 21 inches.

30 576 a *Armel av' - Leone Ricci*
40 576 B. " - *Joseph Sabini*

Fourth Afternoon

580—FIFTEENTH CENTURY FLORENTINE WALNUT HAT RACK

Mrs. Loring Agent

Rectangular shape. Molded and carved cornice and plain frieze. Body divided by carved brackets into six panels in each of which is a turned wooden hat-peg. Below is a scrolled and carved apron.

90"

Height, 1 foot 1 inch; length, 4 feet 3 inches.

581—FIFTEENTH CENTURY FLORENTINE WALNUT HAT RACK

R. N. French

Rectangular shape. Molded and fluted cornice with frieze divided by molded modillions. The body is divided into three oval panels, each with two turned hat-pegs, and below is a scrolled and voluted apron carved with a mask in the center.

220"

Height, 12 inches; length, 4 feet.

582—SIXTEENTH CENTURY UMBRIAN WALNUT WORK TABLE

R. N. French

Rectangular sunk paneled top, with molded edge, paneled frieze fitted with drawer, on two urn-shaped side supports with spreading shaped feet. Shaped longitudinal stretcher secured with keyed tenon.

400"

Height, 2 feet 2 inches; length, 2 feet 1 inch; width, 1 foot 6 inches.

583—SIXTEENTH CENTURY FLORENTINE WALNUT WORK TABLE

R. N. French

Rectangular top, with molded edge and frieze carved with acanthus-leaf scrollings and fitted as a drawer supported on four turned baluster-shaped legs, square rails and cushion feet.

320"

Height, 2 feet 2 inches; length, 2 feet; width, 1 foot 6 inches.

584—SIXTEENTH CENTURY FLORENTINE WALNUT CHAIR

Mrs. Lee Johns

Straight back with square side supports and voluted finials, shaped head rail carved with scrolled escutcheon-shaped horizontal splat with turned spindle, molded wooden seat, straight legs, deep pierced and carved front rail and square back and side rails.

65"

585—SIXTEENTH CENTURY FLORENTINE WALNUT CHAIR

W. N. Graham Agents

7500 Straight back with square side supports, carved acanthus-leaf finials, shaped and carved head rail, carved horizontal splat with turned spindles, wooden seat, turned baluster-shaped legs and square front, back and side rails.

586—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

Walker Gillette

18700 Straight backs with square side supports, carved acanthus-leaf finials, shaped and carved head rails and carved horizontal splats with turned spindles. Molded wooden seats, straight square legs and shaped side, front and back rails.

587—PAIR OF FIFTEENTH CENTURY UMBRIAN WALNUT CHAIRS

P. V. French Co.

22000 Sgabello type. Triangular hollowed backs with molded side and center ribs and shaped, fluted and voluted head rails, octagonal seats and four spreading square legs with deep shaped aprons.

588—SET OF FIVE FIFTEENTH CENTURY UMBRIAN WALNUT CHAIRS

Mrs. Lorenz Agents

70000 Sgabello type. Triangular hollowed backs with molded side and center ribs and head rail carved with scrolls and flutings, semi-octagonal molded seats, tapering box pedestals and shaped front and back supports.

589—FIFTEENTH CENTURY UMBRIAN WALNUT CHAIR

Gunn

Sgabello type. Triangular hollowed back with molded side and center ribs and shaped voluted head rails. Shaped seat, tapering box pedestal and shaped side and front supports and turned rails.

Fourth Afternoon

R. W. Seaman Agers
590—PAIR OF FIFTEENTH CENTURY UMBRIAN WALNUT CHAIRS

220 Sgabello type. Triangular backs with molded center and side ribs, carved head rails, molded hexagonal seats and shaped front and back supports.

Walter Gillette
591—PAIR OF FIFTEENTH CENTURY UMBRIAN WALNUT CHAIRS

220 Sgabello type. Triangular hollowed backs with molded side and center ribs and voluted head rails. Hexagonal seats and four spreading square legs with shaped aprons.

W. Brown
592—PAIR OF FIFTEENTH CENTURY UMBRIAN WALNUT CHAIRS

200 Sgabello type. Triangular hollowed backs with molded side and center ribs and fluted and voluted head rails. Hexagonal seats and four spreading square legs with shaped aprons.

R. W. Seaman Agers
593—TWO FIFTEENTH CENTURY UMBRIAN WALNUT CHAIRS

260 Sgabello type. Shaped backs carved, in low relief, with voluted scrolls and escutcheons. Octagonal seats, tapering paneled box pedestals, shaped front supports with a rosette in low relief and shaped back supports.

P. W. French Co.
594—SIXTEENTH CENTURY FLORENTINE WALNUT ROUND TABLE

825 Circular top with molded rim, supported by four voluted brackets springing from the angles of a rectangular pedestal paneled and carved with beadings and bands of guilloche patterning. On square molded base, enriched with acanthus-leaf carving and four paw feet.

Height, 2 feet 8 inches; diameter, 3 feet 4 inches.

120 592^a Chair Miss Loring Agers

R. W. French Co.

595—SIXTEENTH CENTURY TUSCAN WALNUT OCTAGONAL TABLE

825⁰⁰ Octagonal top with molded rim, supported on four voluted and leaf-carved brackets springing from the angles of a square paneled pedestal. On square molded base and four large curved paw feet.

Height, 2 feet 9 inches; diameter, 3 feet 4 inches.

R. W. French Co.

596—SIXTEENTH CENTURY UMBRIAN WALNUT TABLE

900⁰⁰ Octagonal top with edge carved in flutings, turned baluster-shaped stem, square pedestal with molded base and four turned cushion-shaped feet.

Height, 30 inches; diameter, 28 inches.

Fred E. Pope

597—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

600⁰⁰ Rectangular shape. Molded top, with frieze fitted with a drawer, its front carved with overlapping pateræ and flanked by twin carved consoles. The lower part is arranged as a cupboard, with two hinged doors with wooden knobs and sunken panels carved with medallions, surrounded by carved borders of overlapping pateræ and flanked by twin female caryatids with carved tapering terminations. At the angles are turned, fluted, tapering columns carved with imbrications. The plinth is fitted with a drawer having a bronze looped handle, and front carved with medallions. Molded base and voluted bracket feet.

Height, 3 feet 4 inches; width, 3 feet; depth, 1 foot 4 inches.

825⁰⁰ 596 a Table - R. W. French Co.

R. Volturno

598—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

207

Rectangular molded top, the apron carved with overlapping floral rosettes fitted with drawer, flanked by rosetted dies, and supported by voluted brackets. On four turned tapering columnar legs, carved with flutings and with fluted pear-shaped feet.

Height, 35 inches; width, 3 feet 3 inches; width, 33 inches.

P. V. French Co.

599—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

366

Rectangular shape. Molded and fluted cornice supported by carved modillions, the frieze fitted with two drawers having paneled and carved fronts and swinging looped handles with circular molded plates of bronze. The body arranged as a cupboard, with two paneled hinged doors with turned and carved wooden knobs, flanked by scrolled and voluted pilasters with tapering terminations carved with overlapping pateræ, and by two Doric columns at the angles. Paneled sides and molded base, with bowed plinth.

Height, 2 feet 10 inches; width, 3 feet 8 inches; depth, 1 foot 7½ inches.

Mrs. Lee Kohne

600—FIFTEENTH CENTURY FLORENTINE WALNUT PLATE RACK

116

Rectangular shape. Formed of three horizontal shelves, with molded and beaded edges supported at either side by curved brackets with shaped legs, the front edges carved with a pattern of overlapping pateræ.

Height, 2 feet 4 inches; width, 3 feet 4 inches.

Alto Berner Agent

601—EIGHTEENTH CENTURY ITALIAN CARVED WALNUT TABLE

237⁰⁰ Rectangular shape, with marble top. Apron carved with ribbon-bound bands of oak leaves and tapering, turned, carved and fluted legs.

Height, 2 feet 9 inches; length, 3 feet 9 inches; width, 2 feet 6 inches.

J. Fioritura

602—SIXTEENTH CENTURY NORTH ITALIAN WALNUT CABINET

257⁰⁰ Rectangular shape with molded cornice and plain bowed frieze. The front is divided by four projecting pilasters formed as draped female caryatid figures terminating in tapering terms carved with imbrications into three bays surmounted by pointed molded pediments separated and flanked by consoles carved with masks and draperies. The upper portion is fitted as two rows of drawers, while below they are each fitted with two drawers with sunken paneled fronts and horizontal bands of carved guilloche patterning, while the center bay is arranged as a cupboard with hinged door, the front carved with a colonnaded hall seen in perspective with tiled floor and domed roof, two knights on horseback tilting with spears in the foreground, and a vase with tree in the background. The front is flanked by two voluted grotesque mask caryatids with tapering terminations and vase-shaped bases. Molded base, plain plinth and sides with sunken panels and wrought-iron swinging looped carrying handles.

Height, 23 inches; width, 30 inches; depth, 17 inches.

E. Segre

603—SEVENTEENTH CENTURY FLORENTINE PAINTED AND GILDED
CABINET BY TACCA

425 Rectangular shape, with molded Oriental marble top supported by wooden molding and, at the angles, by four gilded male caryatids holding voluted scrolls and with tapering carved scrolled and voluted terminations. The body arranged as a cupboard with two hinged doors painted in gold with a repeat pattern of acanthus-leaf scrollings linked by crowns and enclosing flowers and fleurs-de-lis. On molded base, with carved and gilded feet of voluted scrollings. By Pietro Tacca (1577-1640).

Height, 3 feet 9 inches; length, 5 feet 2 inches; depth, 2 feet 8 inches.

Pietro Tacca, a pupil of Giovanni da Bologna, Florentine sculptor of repute, chiefly known as the designer and modeler of the bronze fountain in the square of S.S. Annunziata, Florence, and of the famous monument to Cosimo de' Medici in Leghorn.

N. V. Scamozzi

604—SEVENTEENTH CENTURY VENETIAN WALNUT TABLE BY BROSTOLONE

307 Rectangular top with molded edge. Apron carved with voluted scrollings, acanthus leaves and central pointed-leaf pendants, legs pierced and carved with voluted scrolls, husk pendants and acanthus-leaf scrolls, acanthus-leaf carved and scrolled side, front and back rails with central pointed-leaf finials corresponding with the pendants above and lions' paw feet.

Height, 2 feet 11½ inches; length, 4 feet 10 inches; width, 2 feet 3½ inches.

Brostolone was the most noteworthy Venetian carver of his generation, though his efforts were chiefly confined to picture frames.

605—SEVENTEENTH CENTURY VENETIAN TABLE BY BROSTOLONE

W. W. Seaman & Son

350 Rectangular top with molded edge. Apron carved with voluted scrollings, acanthus leaves and central pointed-leaf pendants, legs pierced and carved with voluted scrolls, husk pendants and acanthus-leaf scrolls, acanthus-leaf carved and scrolled side, front and back rails with central pointed leaf finials corresponding with the pendants above, and lions' paw feet.

606—SEVENTEENTH CENTURY TUSCAN INLAID WALNUT TABLE

W. W. Seaman & Son

425 Rectangular shape, with molded top and frieze carved with overlapping pateræ, finished with a scrolled and voluted apron and supported at the angles by scrolled brackets. Turned, fluted, beaded and carved tapering legs. The top is inlaid in ebony and light-colored woods with a design of scrolled acanthus leaves, flowers and geometrical intersections.

Height, 2 feet 7 inches; length, 4 feet 4 inches; width, 2 feet 4 inches.

607—SEVENTEENTH CENTURY VENETIAN WALNUT TABLE

C. G. Schuchert

275 Rectangular top with molded edge and plain frieze with scrolled and voluted apron. Legs of rectangular section scrolled, voluted, decorated with raised lozenges and set diagonally on molded bases with raised chamfered dies. Longitudinal molded stretcher with scrolled and voluted finials and curved and scrolled rising braces decorated with raised lozenges.

Height, 31 inches; length, 51½ inches; width, 25 inches.

608—SIXTEENTH CENTURY TUSCAN GILT WALNUT MIRROR FRAME

400 — Rectangular shape. The inner frame molded and carved with flutings, beadings and reel and bead ornament. The sides supported by scrolled and voluted brackets meeting on shell centers, and the apron carved to correspond. On cresting is a scrolled and voluted carved broken pediment, having in the center a scrolled oval escutcheon charged with a coat-of-arms of a couped dragon, supported by two youthful angels and surmounted by the Papal Tiara and crossed keys. Carving heightened by gilding.

This coat-of-arms was that of Ugo Buoncompagno (1502-1585), Pope Gregory XIII, for whom the frame was made. It is to this Pope that we owe the Gregorian calendar, in almost universal use at the present day.

609—SIXTEENTH CENTURY TUSCAN WALNUT MIRROR FRAME

275 — Rectangular shape with molded and fluted cornice supported by rectangular consoles with fluted fronts and pendants carved with overlapping pateræ. The frame is molded and carved with bands of guilloche patterning separated by square rosetted dies, and the apron is scrolled, voluted and carved with a female.

Height, 64½ inches; width, 42½ inches.

610—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

600 — Rectangular shape with molded and fluted top. Body arranged as cupboard with drawer over. Cupboard with hinged and molded paneled door, the panel carved with circular fluted medallions and fluted fan-shaped ornaments at angles. Flanked by molded panels carved with voluted palm-branch patterning. Drawer above with front and flanking dies, and plinth below with molded panel, all carved to correspond. Incurved stand, carved with voluted scrollings and winged lion mask, molded base and scrolled feet.

Height, 4 feet 6 inches; width, 2 feet 7½ inches.

- 611—SIXTEENTH CENTURY FLORENTINE CARVED WALNUT CASSONE
Rectangular shape. Molded domed top with molded edge carved with flutings. The front is formed as a sunken molded panel occupied by an elaborate carving of a central scrolled armorial oval escutcheon, surmounted by a winged grotesque mask and supported by two winged Grecian sphinxes, terminating in boldly scrolled acanthus leaves and winged gryphons. Incurved molded base carved with astragalled flutings. Carved paw feet.

Height, 2 feet 4 inches; length, 4 feet 10 inches; depth, 2 feet 3 inches.

- 612—FIFTEENTH CENTURY CENTRAL ITALIAN CARVED AND GILDED WALNUT CASSONE

4000 Sarcophagus-shaped, with domed hinged lid carved with flutings and imbrications. The body with incurved frieze and lower part carved with bold gadroonings and with scrolled acanthus leaves at the angles. Above and below are bands of bead and reel ornament. On carved paw feet. The carving is heightened with gilding.

Height, 1 foot 9½ inches; length, 5 feet 8 inches; width, 1 foot 10 inches.

- 613—SIXTEENTH CENTURY FLORENTINE INLAID WALNUT CASSONE

2900 Rectangular shape. Molded domed hinged lid with sunken paneled top and edge carved with shallow flutings. The front is formed as a raised molded panel, occupied by inlay work of colored woods in a design of a central scrolled armorial escutcheon on a rectangular plinth, surmounted by a ducal coronet and flanked by two seated winged amorini extending their hands to two ambulant leopards, who are surrounded by scrolls of acanthus leaves and flowers. At the angles are male and female caryatid figures with voluted acanthus-leaf terminations. Incurved base carved with curved astragalled flutings and acanthus leaves. On carved paw feet.

Height, 2 feet 4 inches; length, 4 feet 10 inches; depth, 2 feet 3 inches.

R. N. French Co.

614—SIXTEENTH CENTURY FLORENTINE CARVED WALNUT CASSONE

650" Sarcophagus-shaped, with molded, domed and hinged lid and an incurved frieze carved with astragalled flutings. The lower part of body carved with curved and voluted flutings, a central wreath of fruits enclosing a scrolled escutcheon, the angles with acanthus leaves. On carved lions'-paw feet.

Height, 22½ inches; length, 63½ inches; width, 20 inches.

Miss Lorenz Aguir

615—PAIR OF SIXTEENTH CENTURY FLORENTINE CARVED WALNUT CASSONI

600" Sarcophagus-shaped, with molded, domed and hinged lids and friezes carved in relief with drapery festoons depending from winged masks and knots of ribbon. The lower parts of the bodies are carved with carved gadroonings and acanthus leaves in the centers and at the angles. On carved lions'-paw feet.

Height, 24 inches; length, 63 inches; width, 20 inches.

R. N. Leaman Aguir

616—SIXTEENTH CENTURY FLORENTINE CARVED WALNUT CASSONE

450" Sarcophagus-shaped, with molded, carved, domed and hinged lid and incurved frieze carved with astragalled flutings and acanthus leaves. The lower part of the body carved with curved and voluted gadroonings having a banded laurel wreath in the center occupied by a scrolled escutcheon charged with a coat-of-arms and acanthus leaves at the angles. Above are bands of shell and bead and interlaced annular, and below a band of bead ornament. On carved, voluted and fan-carved feet.

Height, 23 inches; length, 68 inches; width, 23 inches.

375" 615" Leasoni Mrs A. A. Spaulding Jr

Dr. W. French Co.

617—SIXTEENTH CENTURY BOLOGNESE INLAID CASSONE

425⁰⁰ Rectangular shape, with domed, molded and hinged lid. The front and sides are paneled and painted with arabesque patternings of grotesque animals, birds and scrollings, the front with a pear-shaped cartouche in the center. The panels are surrounded by borders painted, in line, with a meander patterning, and the base is molded and painted, in line, with acanthus-leaf scrollings. On four carved paw feet.

Height, 2 feet 2½ inches; length, 5 feet 11 inches.

Dr. W. French Co.

618—SIXTEENTH CENTURY FLORENTINE INLAID WALNUT CASSONE

425⁰⁰ Rectangular shape, with a sunken paneled and hinged lid inlaid with bands of geometrical interlacements and frieze inlaid with false flutings. The front is divided by four pilasters with acanthus-leaf capitals and paneled shafts with three panels surrounded by sunken moldings and bands of differing inlaid patternings and occupied with intarsiatured work, the center having a shaped shield charged with a coat-of-arms and supported by headless horses and bows of ribbons, that on the left with a view of a tiled courtyard, a classic building, trees and hills, and that on the right with a landscape and trees, a castello, a church, a river with boats and a bridge. Molded base carved with an imbricated patterning.

Height, 30 inches; length, 72½ inches; width, 26½ inches.

Mrs. Lee Y. Colme

619—SIXTEENTH CENTURY BRESCIAN WALNUT CABINET AND STAND

570 ¹⁶

Rectangular cabinet, with molded and dentelled cornice and bowed frieze carved in a double guilloche patterning. The front is divided into fourteen drawers, eight with square and six with oblong fronts and two cupboards with hinged doors. These and the drawer fronts are paneled and carved with acanthus leaves, scrolled strapwork and berries forming quatrefoil patterns and the base is molded. The stand has a molded top, with a frieze fitted with two drawers having carved fronts to correspond with those above and supported by two shaped brackets on cross bases with paw terminations.

Height, 6 feet 9 inches; width, 5 feet.

G. Guglielmotti

620—SEVENTEENTH CENTURY ITALIAN EBONY AND BRONZE CABINET

165 ¹⁶

Rectangular shape, of ebonized wood with molded cornice and base, on feet of gilt bronze shaped in front as dolphins and at the back as turned balls. The front is divided into eight compartments with fronts of panels of reddish stone set in gilt bronze and a central arched compartment flanked by two female caryatids of gilt bronze on projecting pedestals.

621—EARLY SIXTEENTH CENTURY FLORENTINE WALNUT CASSA-
PANCA

1500 Rectangular shaped, with straight back. Molded top rail. Straight arms, molded on the sides and fronts and carved with imbrications and gadroonings. Seat formed as a box with hinged molded lid and fitted with drawers having bronze crescent-shaped handles. The front and side are divided by raised moldings into rectangular molded panels, the center of the front having an octagonal broken panel enclosing a pear-shaped scrolled cartouche surmounted by a helmet and charged with the coat-of-arms of the Strozzi family; molded base and molded platform base.

Height, 3 feet 11½ inches; length, 6 feet 10 inches.

This bench came from the Strozzi Palace in Florence.

622—FIFTEENTH CENTURY FLORENTINE CERTOSINA CASKET

230 Rectangular shape, with hinged lid having two side braces and molded base. Front, sides and top inlaid in ivory certosina work in a diapered geometrical design, the front with a panel of octagonal patterning surrounded by borders of star patterning. Swing looped carrying handles of wrought iron.

623—SIXTEENTH CENTURY MODENESE WALNUT TABLE

160 Rectangular top with molded edge, on four flat-shaped legs with voluted bracketed ends and shaped stretcher rails secured by keyed tenons which could be removed in order to take the table apart.

Height, 2 feet 7½ inches; length, 5 feet 11 inches; width, 3 feet 10 inches.

Miss Lorenz Agens

624—EARLY FIFTEENTH CENTURY FLORENTINE WALNUT SIDE
TABLE

475" — Rectangular top with molded and fluted edge, on exceptionally heavy chamfered cross braces supported on square legs, the back legs plain and spreading, the front legs with carved, voluted bracket ends resting on voluted bases carved with gadroonings.

Height, 3 feet 4 inches; length, 6 feet 1 inch; width, 3 feet 9 inches.

M. Fluckhacker

625—EIGHTEENTH CENTURY VENETIAN LACQUERED ESCRITOIRE

825" — Rectangular shape, made in two portions. The upper part, with molded cornice and pierced and carved cresting of later date, is arranged as a cupboard fitted with compartments and pigeon-holes and closed with two hinged doors, the fronts of which have arched panels surrounded by raised moldings and occupied by mirrors, wheel-engraved with eight-pointed stars. The lower part is arranged as a desk with sloping fall-down front fitted inside with drawers and pigeon-holes. Below are two short and two long drawers, with circular brass keyhole escutcheons and pear-shaped drop handles. Molded base and pear-shaped feet. The escritoire is decorated with gold lacquerings of Chinoiserie on a red ground, consisting of Chinese figure subjects, birds, flowers, rock-forms, interlacements and scrollings.

Height, 7 feet 1 inch; width, 3 feet 2 inches; depth, 1 foot 10 inches.

626—SEVENTEENTH CENTURY VENETIAN PAINTED CABINET ON
STAND

257 *cc* Rectangular shape, made in two portions. The upper part, with broken pediment, the pedestal surmounted by a circular pediment, painted with the sacred monogram and with a painted frieze, is arranged as a cupboard, the interior fitted with drawers, having two hinged doors painted with stems of scrolled acanthus leaves and flowers springing from gadrooned vases. The lower portion, with plain cornice and painted frieze, supported at the angles by two detached Ionic columns, is also arranged as a cupboard fitted with drawers, and having two hinged paneled doors painted with grotesqueries of female figures holding dolphins, vases of flowers and scrollings. The stand has a double molded top, with aperture for writing slab, and shaped, scrolled and painted apron supported on two spiral columns painted with branches of vine leaves and grapes. Molded stretcher shelf and ball feet. All painted in gold and colors on a black ground.

Height, 7 feet 10 inches; width, 4 feet; depth, 2 feet.

627—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

157 *cc* Rectangular shape, made in two portions. The upper part, surmounted by a cresting carved with two *putti* supporting a pedestal crowned by an eagle with extended wings and flanked by scrolled acanthus leaves and flowers, has a molded cornice and plain frieze supported by paneled pilasters carved with standing *putti* and pendants, and has been, at a later date, arranged as a cupboard with hinged glazed doors. The lower part, with molded cornice and frieze carved with a mask and scrollings, is flanked by paneled pilasters carved with *amorini* and pendants and arranged as a cupboard with hinged paneled doors carved in the centers with female masks.

Height, 8 feet; width, 4 feet 2 inches; depth, 1 foot.

1600 *E. Segre*
628—LATE SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Rectangular shape, made in two portions. The upper part, surmounted by a cresting carved with two *putti* supporting a pedestal crowned by an eagle with extended wings, has a molded and fluted cornice and carved frieze supported by bearded caryatids terminating in lions' masks, festoons, eagles and pendants, and has, at a later date, been arranged as a cupboard with hinged glazed doors. The lower part with molded, dentelled cornice, and frieze fitted with drawers with carved fronts, is flanked by paneled pilasters, and arranged as a cupboard with hinged paneled doors. Molded base and dolphin feet.

Height, 8 feet; width, 4 feet 2 inches; depth, 1 foot 6 inches.

Lane Co.
629—EIGHTEENTH CENTURY VENETIAN CARVED AND PAINTED
HARPSICORD

1700 Harp-shaped case, with hinged lid and front. The sides are decorated with panels of Grecian sphinxes and masks flanked by floral and acanthus-leaf scrollings and having bands of twisted ribbon design above and below, all painted in gold on a black ground. The interior is similarly decorated. The top of the stand is carved with a laurel-leaf band tied with ribbons, and the shaped apron is carved with acanthus-leaf scrollings, volutes and shells. The three tapering legs are turned, fluted, carved with acanthus leaves and banded with beadings.

FIFTH AND LAST AFTERNOON'S SALE

SATURDAY, APRIL 27, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Cur

630—SIXTEENTH CENTURY TUSCAN WALNUT WALL PEDESTAL

Console form, with shaped and molded shelf and bracket supported by a large volute masked by a carved acanthus-leaf scrolling having a tapering molded and voluted termination and a square molded base.

Height, 5 feet 3 inches.

Geo. L. Brown

631—SIXTEENTH CENTURY TUSCAN PAPIER-MACHÉ WALL PEDESTAL

1000 *Cur* Console form, with semi-octagonal molded shelf supported by a winged grotesque caryatid figure with tassel-hung drapery and tapering-leaf carved termination. On carved paw base.

Height, 4 feet 4 inches.

Geo. L. Brown

632—SIXTEENTH CENTURY TUSCAN PAPIER-MACHÉ WALL PEDESTAL

1000 *Cur* Console form, with semi-octagonal molded shelf supported by a winged grotesque caryatid figure with tassel-hung drapery and tapering-leaf carved termination. On carved paw base.

Height, 4 feet 4 inches.

500 *Cur* - 630 *Cur* Pair Pedestals - W. W. Leaman Esq.

T. Clarke

633—PAIR OF SIXTEENTH CENTURY TUSCAN WALNUT WALL PEDESTALS

90" Console form, with shaped, molded and mask supported shelf and square paneled bracket supported by two shaped, voluted and leaf-carved wings having between them a tapering panel carved with flower and leaf cluster and tasseled pendant. On square molded base.

Height, 4 feet 11 inches.

J. L. Breese

634—SIXTEENTH CENTURY TUSCAN WALNUT WALL PEDESTAL

110" Console form, with shaped, molded and mask supported shelf and square paneled bracket supported by two shaped, voluted and leaf-carved wings having between them a tapering panel carved with flower and leaf cluster and tasseled pendant. On square molded base.

Height, 4 feet 8½ inches.

635—SIXTEENTH CENTURY FLORENTINE PAINTED WOOD COAT-OF-ARMS

W. H. Johnson

240" Octagonal escutcheon in molded frame painted with two *putti* undraped and supporting a shaped shield charged with the coat-of-arms of the Borgia family.

Diameter, 29 inches.

B. Sney

636—SIXTEENTH CENTURY FLORENTINE CARVED AND GILT WOOD COAT-OF-ARMS

330" Shaped escutcheon in frame of voluted scrollings carved with floral scrollings, birds' heads and a shell and surrounded by three figures of *putti*. The escutcheon is charged with the arms of the Medici family (six pellets), carved in high relief. Gilded.

Height, 55 inches; width, 44 inches.

110" 634a Pedestal *Jas. L. Breese*

W. W. Heaman Legend
637—SIXTEENTH CENTURY FLORENTINE CARVED AND PAINTED
WOOD COAT-OF-ARMS

330 Carved oval scrolled and voluted escutcheon charged with a painted coat-of-arms.

Height, 23 inches; width, 17½ inches.

638—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO COAT-OF-
ARMS *St. R. B. Arding*

600 Circular medallion bordered by two cornucopie and surmounted by a cherub with outstretched wings. The medallion is modeled, in low relief, with a shaped shield charged with the arms of the Medici family, five pellets, one with the lilies of France, surmounted by crossed keys and a Papal tiara and supported by two demi-lions. This escutcheon was made for Giovanni de' Medici (Pope Leo X).

A. Olivetti
639—SIXTEENTH CENTURY VENETIAN CARVED AND PAINTED COAT-
OF-ARMS

170 Rectangular tablet with molded frame enclosing a voluted and scrolled shield charged with a painted coat-of-arms and suspended from a floral rosette by a knotted and scrolled ribbon. Hanging from the upper volutes of the shield is a festoon of clusters of fruits and leaves suspended by scrolled ribbons.

Height, 42 inches; width, 30 inches.

W. W. Heaman Legend
640—FIFTEENTH CENTURY FLORENTINE PAINTED COAT-OF-ARMS

400 Circular medallion painted with scrollings of acanthus leaves and flowers and with a shaped shield charged with the arms of the Piccolomini family quartered with those of a related family. In carved and gilt wood frame formed as a banded wreath of fruits and leaves.

Diameter, 36 inches.

Fifth and Last Afternoon

641—SIXTEENTH CENTURY FLORENTINE CARVED WOOD COAT-OF-ARMS

425" Shield of carved wood suspended by bowed and scrolled ribbon and charged with the arms of Castile quartered with those of the Gonzaga family.

Height, 40 inches; width, 24 inches.

642—SEVENTEENTH CENTURY VENETIAN CARVED WOOD COAT-OF-ARMS

900" Oval escutcheon surrounded by a fluted frame and by bold voluted scrollings carved with masks, a double festoon of flowers and leaves and surmounted by a heraldic statant lion. The escutcheon is charged with the coat-of-arms of the Capello family, cup with cords, a rayed sun and a cross.

Height, 56 inches; width, 33 inches.

643—SIXTEENTH CENTURY FLORENTINE CARVED AND PAINTED COAT-OF-ARMS

150" Scrolled and voluted oval escutcheon carved above with two dolphins, below with a grotesque mask and charged with a painted coat-of-arms.

Height, 36 inches; width, 27 inches.

644—SIXTEENTH CENTURY FLORENTINE CARVED AND GILT WALNUT HAT RACK

725" Rectangular shape, with molded and fluted cornice. The body is arranged in five molded panels enclosing carved rosettes, in the center of which are turned wooden hat-pegs. The cresting is formed of a scrolled egg-shaped armorial escutcheon, charged with a coat-of-arms and flanked by two voluted scrolls and cherubim. The apron is shaped, scrolled and carved in the center with a winged mask. Carving heightened by gilding.

Height, 2 feet 3 inches; length, 4 feet 1 inch.

P. W. French Co

644A—SIXTEENTH CENTURY FLORENTINE WALNUT HAT RACK

250 "
Rectangular shape, with molded and fluted cornice. The body is arranged with three oval scrolled and voluted panels, having in each two turned and carved hat-pegs. Shaped and scrolled apron, carved with overlapping pateræ and with an oval armorial escutcheon painted with a rampant lion in the center.

Height, 1 foot 4 inches; length, 4 feet 5 inches.

Mrs Lorenz Agner

645—PAIR OF SIXTEENTH CENTURY VENETIAN WALNUT CHAIRS

200 "
Straight open back with square side supports, acanthus-leaf carved finials and two horizontal splats carved with pear-shaped escutcheons, scrollings and acanthus leaves. Wooden seats with straight square legs, shaped side rails and deep front rails carved with pear-shaped escutcheons and scrollings.

A. Alvord

646—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

80 "
Straight back with square side supports, carved finials and two horizontal splats pierced and carved with acanthus-leaf scrollings and a shell. Straight molded arms on square supports with acanthus-leaf brackets, wooden seat with scroll carved apron, straight square legs and side rails and deep front rail carved with voluted scrolls and demi-rosettes.

A. Alvord

647—FOUR SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIRS

280 "
Straight backs. Square side supports with acanthus-leaf carved finials and two horizontal shaped splats carved with trefoils and fan-shaped leaves and incised with scrolled and voluted line.

160 "
645^a 2 chairs - Mrs Lorenz Agner.
80 "
645 - B. Chair - S. J. Bloomfield

Fifth and Last Afternoon

[No. 647—Continued]

Straight flat molded arms on square supports, wooden seats with shaped aprons and front rails carved and incised with scrolled and voluted lines. Square legs, shaped side rails. Carving and incised lines gilded.

A. C. Envolte
648—FOUR SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIRS

240 Similar to the preceding.

Miss Lorenz Agers
649—FOUR SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIRS

400 Similar to No. 647.

Leone Price
650—FOUR SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIRS

270 Similar to No. 647.

W. W. Seaman Agers
651—SIXTEENTH CENTURY BOLOGNESE WALNUT CHAIRS

110 Straight open backs with square fluted side supports and acanthus-leaf carved finials. Deep quatrefoil-shaped splat pierced and carved with scrollings and flowers. Wooden seats with shaped and scrolled aprons. Straight, square and turned legs with shaped side and back rails and deep shaped front rail carved with acanthus-leaf scrolls.

W. W. Seaman Agers
652—PAIR OF EARLY SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

220 Rectangular backs with square side supports, gilded acanthus-leaf carved finials and two horizontal splats pierced and carved in a design of quatrefoils and fleurs-de-lis. Pierced and carved apron, square legs and side rails, and deep front rail pierced and carved with quatrefoils and fleurs-de-lis.

180 652a—Chairs 2 - W. Fleischacker

70 652B " W. H. Johnson

John N. Mannes

653—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

1000

Straight back with square carved side supports, acanthus-leaf carved finials and two horizontal splats pierced and carved with acanthus-leaf scrollings and a shell. Curved flat voluted arms on square supports with acanthus-leaf brackets. Leather-covered seat with leather apron secured by large brass-headed nails. Straight square legs and side rails. Shaped and pierced back rail and deep front rail pierced and carved with acanthus-leaf scrolls.

One

654—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

Straight back, with square side supports and finials carved as Gothic leaves. Straight flat molded arms on turned baluster-shaped supports, turned legs and square base rails with paw terminations. Backs and seats covered with contemporary leather, gold tooled, as to the backs with scrolled armorial shields and palmette-shaped ornamentations, and as to the aprons, with bands of scrollings. Secured by large round-headed brass nails and finished with knotted silken fringe.

655—SET OF THREE FIFTEENTH CENTURY FLORENTINE WALNUT CHAIRS

A. Olivetti

540

Rectangular backs with square side supports, gilded acanthus-leaf finials and two horizontal splats pierced and carved with interlacements of pomegranate branches and fruits. Square straight legs and side and back rails and deep front rail carved to correspond with the splats.

Signor Bardini directs attention to these chairs as forming interesting examples of the almost Gothic rigor of the early Renaissance design to become coarsened and deteriorated in later centuries.

1870 655a Set Three Chairs M. F. Luchbach

Fifth and Last Afternoon

656—THREE SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

240 "

Rectangular backs with square side supports, gilded acanthus-leaf carved finials and two horizontal splats pierced and carved in a scroll design. Shaped apron, square and turned legs with square side rails and front rail pierced and carved to correspond with the splats.

657—SIXTEENTH CENTURY FLORENTINE WALNUT CHAIR

120 "

Straight back, square side supports with acanthus-leaf carved finials and two shaped horizontal splats, pierced and carved in designs of voluted scrollings and acanthus leaves. Square legs with shaped front rails pierced and carved in designs of voluted scrollings and rosettes, and shaped side rails. Seat covered with contemporary leather secured with large brass-headed nails and finished with silk fringe.

658—THREE EARLY SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

330 "

Rectangular backs with square side supports, gilded acanthus-leaf carved finials and two horizontal splats pierced and carved in a design of quatrefoils and fleurs-de-lis. Pierced and carved apron, square legs and side rails and deep front rail pierced and carved with quatrefoils and fleurs-de-lis.

659—TWO SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

400 "

Sgabello type. Shaped backs carved with voluted scrollings and scrolled egg-shaped escutcheons charged with coats-of-arms. Shaped seats with circular depressions and fluted edges, shaped front supports carved with rosettes, twin dolphins and egg-shaped escutcheons charged with coats-of-arms, and shaped back supports.

180 " 656a Two chairs - Allivott

180 " 657a " " H L. Kaufman

70 " 658a Chair " " Seaman & Co

W. W. Seaman Agent

660—SIXTEENTH CENTURY FLORENTINE WALNUT CHAIR

260" Sgabello type. Shaped back carved with female caryatids supporting voluted crestings and terminating in scrolled acanthus leaves; between them is carved the Orsini coat-of-arms. Semi-octagonal seat with carved edges, shaped front support carved with scrolls, acanthus leaves and an egg-shaped escutcheon charged with a coat-of-arms and shaped back support.

661—SIXTEENTH CENTURY FLORENTINE WALNUT CHAIR

170" Sgabello type. Shaped back carved with voluted scrolls and a grotesque mask; seat with chamfered angles; shaped front supports carved with twin dolphins and a scrolled egg-shaped escutcheon and shaped back support.

662—SIXTEENTH CENTURY FLORENTINE WALNUT CHAIR

130" Sgabello type. Shaped back carved with voluted scrolls, shells and an oval scrolled escutcheon carved with the Borghese coat-of-arms. Shaped wooden seat; front support carved with voluted scrolls and shells, and shaped back support.

663—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

540" Sgabello type. Shaped backs carved with voluted scrolls, flutings and scrolled heart-shaped escutcheons; shaped seats with circular depressions; shaped front supports carved with rosettes, dolphins and scrolled heart-shaped escutcheons and shaped back supports.

664—THREE SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

253" Sgabello type. Shaped backs carved with voluted scrolls. Circular medallions and oval escutcheons. Semi-octagonal seats with molded edges, square tapering box pedestals, shaped front supports carved with voluted scrolls and scrolled egg-shaped escutcheons, and shaped back supports.

Fifth and Last Afternoon

W. R. Seaman Agnew
665—TWO SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

460 " Sgabello type. Shaped backs carved with voluted acanthus-leaf scrolls and oval escutcheons, one charged with a coat-of-arms. Semi-octagonal seats, shaped front supports carved with voluted acanthus-leaf scrolls and dolphins, and shaped back supports.

Lambert Snyder
666—TWO SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

270 " Sgabello type. Shaped backs carved with voluted scrolls and scrolled oval escutcheons, one charged with a coat-of-arms; shaped and octagonal seats; shaped front supports carved with dolphin and scrolled egg-shaped escutcheons, and shaped back supports.

W. R. Seaman Agnew
667—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

1275 " Square back, with gilded finials carved as masks; flat curved voluted arms on square baluster-shaped supports; straight square legs on square base rails, with paw terminations and deep front rail pierced and carved with voluted scrolls and circular medallions. Back and seat covered with contemporary green velvet bordered with gold galloon, secured with rosetted brass-headed nails and finished with silk fringe.

E. Segre
668—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

1025 " Rectangular back with square side supports and gilded acanthus-leaf carved finials. Straight, flat, molded arms on square supports with carved acanthus-leaf brackets. Straight square and turned legs, square side and back rails and deep front rail carved with voluted scrolls and a central rosette. The seat and back are covered with contemporary tapestry woven with gold background in a pattern of Neptune, Nereids, a Dragonfish and conventional waves. The carving is heightened with gilding.

Miss Lorenz Agnew

669—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

450^{1/2}—Rectangular backs, with gilt carved finials, square curving and voluted arms on curved supports carved with acanthus leaves, straight square legs, pierced front rail carved with scrolls and volutes and square base rails with paw terminations. Backs and seats covered with red and yellow brocatelle, of a conventional flower and leaf design, secured with round brass-headed nails and finished with silken fringe. Carving of frame gilded.

W. W. Seaman Agnew

670—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

307^{1/2}—Rectangular back, with square side supports and gilded acanthus-leaf carved finials. Straight, flat, molded arms on square supports with carved acanthus-leaf brackets. Straight square and turned legs, square side and back rails, and deep front rail carved with voluted scrolls and a central rosette. The seat and back are covered with contemporary tapestry, the back being woven, with gold background, in a design of Neptune brandishing his Trident and standing in a chariot drawn by sea horses; in the distance are Nereids, in the foreground fish and a sea dragon, and the background is of conventional wave forms. The seat has a design of a waterfall and the sides have a tapestry border of floral rosettes and ribbons. The carving is heightened with gilding.

These gold-woven tapestries are of rare occurrence. The reason generally advanced is that in the late eighteenth century they were burnt in large quantities in order to recover the gold bullion woven into them.

N. N. Leaman Agnew
671—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

1300
Rectangular back, with square side supports and gilded acanthus-leaf carved finials. Straight flat molded arms on turned baluster-shaped supports. Straight square and turned legs on square base rails with paw terminations and deep front rail carved with voluted scrolls and a central rosette. The seat and back are covered with contemporary tapestry, the back being woven, with gold background, in a "verdure" design with trunks of trees, foliage, rocks, a winding stream of water and wild animals, including camels, deer, an elephant and what is meant to be a hippopotamus. The seat has a verdure design and the sides a tapestry border of floral rosettes and ribbons. The carvings are heightened with gilding.

John N. Manners
672—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

4250
Rectangular back, with acanthus-leaf carved finials. Flat molded arms on turned baluster-shaped supports, straight square and turned legs on square base rails with paw terminations and deep front rail carved with voluted scrollings and a central egg-shaped escutcheon. Back and seat covered with contemporary tapestry, the back woven in a design of a mason-sculptor at work on an architectural carving.

Miss Loren Agnew
673—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

9250
Rectangular straight back, with carved and gilt finials. Flat molded arms on turned baluster-shaped supports. Square and turned legs on square base rails with paw terminations. Back and seat covered in contemporary tapestry, woven, the back in a design of a woman in sixteenth-century costume holding a festoon of fruits and leaves, the seat with an escutcheon, the apron with flowers, fruits and leaves.

H. L. Kaufman

674—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

975⁰⁰ Rectangular back, with acanthus-leaf carved finials. Flat molded arms on turned baluster-shaped supports, straight square and turned legs on square base rails with paw terminations and deep front rail carved with voluted scrollings and a central rosette. Back and seat covered with contemporary tapestry, the back woven in a design of a gardener in sixteenth century costume, seated, with his arms resting on a cluster of pomegranate and flowers.

P. W. French Co.

675—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

2200⁰⁰ High straight back, with gilded voluted finials carved with eagles and lions' heads; flat molded arms on turned supports; square and turned legs on square base rails with paw terminations and deep front rail pierced and carved with voluted scrolls and palmettes. Seat and back covered with contemporary tapestry woven in a design of a scrolled medallion occupied by two figures in sixteenth century costume and finished with silk fringe.

Cur

676—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

Rectangular back, with gilded acanthus-leaf carved finials. Flat molded arms on curved acanthus-leaf carved supports; straight square legs and deep front rail carved with an oval escutcheon charged with a coat-of-arms, and with acanthus-leaf scrolls and volutes. Back and seat covered with crimson velvet, bordered and paneled with broad gold galloon and finished with silken fringe.

677—PAIR OF SEVENTEENTH CENTURY VENETIAN WALNUT ARM-CHAIRS

Elta Berner Agassiz

570 ✓ Rectangular backs, with gilt bronze ball finials; curving, reeded and voluted arms on square supports; square molded legs paneled and carved with twisted ribbon patterning. Scrolled, voluted and carved cross stretchers. Seats and backs covered in Hungarian point embroidered in designs of scrolled acanthus leaves and flowers and finished with silken fringe.

678—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

R. C. Culbert

2250 ✓ Rectangular back, with gilded acanthus-leaf carved finials. Flat molded arms on curved acanthus-leaf carved supports; straight square legs and deep front rail carved with an oval escutcheon charged with a coat-of-arms, and with acanthus-leaf scrolls and volutes. Back and seat covered with crimson velvet, bordered and paneled with broad gold galloon and finished with silken fringe.

679—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

W. A. Johnson

1300 ✓ Square backs, with gilded acanthus-leaf carved finials; flat curving voluted arms on turned and carved baluster-shaped supports; straight turned and carved legs on square base rails, with carved terminations and deep front rails carved with voluted scrolls and rosettes. Seats and backs covered with contemporary crimson velvet bordered with gold galloon, secured with large round brass-headed nails and finished with silk fringe.

680—SIX EARLY SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

1050 *French*
Straight backs, with acanthus-leaf carved finials. Straight square legs, with deep front rail pierced and carved in a design of voluted scrolls, and shaped back rail. Seats and backs covered in original leather fastened with round-headed brass nails. The backs gold tooled with circular medallion enclosing a chrysanthemum blossom and the inscription: "SS. ROSARI DEL MOD."

681—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

1500 *A. B. B. B. B.*
Square back, with carved finials, flat arms on turned baluster-shaped supports, square legs on round base rails with voluted terminations and deep front rail carved with voluted scrolls and a central oval escutcheon surrounded by acanthus leaves. Seat and back covered with Hungarian point embroidery secured with round brass-headed nails.

682—THREE EARLY SIXTEENTH CENTURY FLORENTINE WALNUT CHAIRS

Cur
Similar to the preceding.

683—SEVENTEENTH CENTURY VENETIAN WALNUT ARMCHAIR

Cur
Straight back, with shaped top. Curving, molded, voluted and carved arms on bulbous turned and carved supports. Turned and carved legs, with voluted feet and deep front rail pierced and carved with linked acanthus-leaf scrollings. Turned side rails. Back and seat covered with silk damask woven in a design of flowers and scrolls, the latter finished with silken fringe.

R. Deutsch

684—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

Rectangular back, with gilded acanthus-leaf carved finials. Flat molded arms on curved acanthus-leaf carved supports; straight square legs and deep front rail carved with an oval escutcheon charged with a coat-of-arms, and with acanthus-leaf scrolls and volutes. Back and seat covered with crimson velvet, bordered and paneled with broad gold galloon and finished with silken fringe.

3 250⁰⁰

R. R. Johnson

685—SIXTEENTH CENTURY UMBRIAN WALNUT TRIPOD TABLE

Circular top with plain edge, supported by shaped brackets on tripod of bracketed, shaped, voluted and carved wings, with cylindrical pedestal and carved lions' paw feet.

1450⁰⁰

Mrs R. E. Grange

686—SIXTEENTH CENTURY CENTRAL ITALIAN WALNUT TRIPOD TABLE

Octagonal top with plain edge, supported on tripod of shaped, bracketed and voluted wings, with cylindrical tripod, turned pendant and lions' paw carved feet.

850⁰⁰

P. W. French Co

687—SIXTEENTH CENTURY TUSCAN WALNUT OCTAGONAL TABLE

Octagonal top with molded and enriched rim, supported on four pierced and carved voluted brackets with molded base and upright rails meeting in the center to form a pedestal. On molded octagonal base.

650⁰⁰

Height, 2 feet 7½ inches; diameter, 3 feet.

688—EARLY SIXTEENTH CENTURY NORTH ITALIAN WALNUT TABLE

R. Colantuoni

32500 Rectangular plain top, with chamfered cross braces and deep apron fitted with two drawers with paneled fronts, supported by shaped, scrolled and voluted brackets on rectangular pedestal with paneled sides, fitted with two drawers with paneled fronts. Square plain base and shaped, scrolled and voluted feet.

Height, 2 feet 8 inches; length, 4 feet 3½ inches; width, 3 feet ½ inch.

689—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Miss Lorena Agnew

19000 Octagonal plain top, supported on eight shaped brackets with paneled frieze and four carved and voluted wings with cylindrical pedestal and carved lions' paw feet.

690—FIFTEENTH CENTURY FLORENTINE WALNUT TABLE

J. W. French Co.

57500 Circular top of walnut on tripod pedestal formed of wrought-iron scrolls with curving flattened feet.

Height, 2 feet 8 inches; diameter, 2 feet 1 inch.

691—SIXTEENTH CENTURY LIGURIAN WALNUT CABINET

W. W. Seaman Agnew

38500 Rectangular shape. The molded top is hinged to open and with the frieze, carved with acanthus leaves, is supported by pilasters with molded capitals and paneled shafts carved with scrolled, voluted and rosetted patternings, and the body, arranged as a cupboard with two hinged doors, and the sides, arranged as shallow cupboards, are paneled and carved with oval leaf medallions having floral rosettes at the angles and turned wooden knobs in the centers. On molded and fluted base and plinth carved with false shaped apron and rectangular panels of voluted leaf ornamentations, and arranged as three drawers.

Height, 3 feet 3 inches; width, 3 feet 10 inches; depth, 1 foot 9½ inches.

692—SIXTEENTH CENTURY UMBRIAN WALNUT CABINET

Geo Brown

475⁰⁰

Rectangular shape, with molded top and frieze fitted with drawer, the front carved with voluted palmettes flanked by acanthus-leaf carved console brackets which serve as drawer fronts and are supported on pilasters whose fronts are carved with imbrications and which have acanthus-leaf carved consoles serving as drawer fronts in place of capitals. The body arranged as a cupboard, with two hinged doors whose fronts are paneled and surrounded by borders carved with zigzag ornamentation. On molded base, with plain plinth and ball feet.

Height, 2 feet 3 inches; width, 3 feet 4 inches; depth, 1 foot 5 inches.

693—EARLY SEVENTEENTH CENTURY FLORENTINE WALNUT CABINET

Mr. Wallace

175⁰⁰

Rectangular shape, with incurved angles. Molded cornice and plain frieze, supported by two pilasters with tapering paneled shafts and Composite capitals, arranged as a cupboard with two hinged doors having shaped paneled fronts. On molded base with cushion feet.

Height, 3 feet 8½ inches; width, 4 feet 8¼ inches; depth, 2 feet 11 inches.

694—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Uto Berner Agam

275⁰⁰

Rectangular shape, with molded and carved cornice and paneled frieze, carved in the center with scrolled escutcheon, supported by winged caryatids terminating in tapering shafts and claw feet on carved pedestals. Fitted with eleven drawers, with paneled fronts and turned knobs and with two round-arched and recessed compartments supported by detached Doric columns. Molded and carved base.

Height, 30 inches; width, 40 inches; depth, 18 inches.

695—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Walker Gullett

400

Rectangular shape, with molded, fluted cornice and frieze, enriched by circular medallions separated by console brackets, supported by two pilasters with tapering carved shafts and molded capitals. Arranged as cupboard, with hinged paneled doors having turned knobs. Molded and carved base, shaped and scroll carved apron and paw feet.

Height, 4 feet 6 inches; width, 4 feet 8 inches; depth, 2 feet 3 inches.

696—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

A. T. Clemente

525

Rectangular shape, with molded top and frieze enriched with circular medallions separated by triglyphs and guttae and fitted with two drawers. Supported at each side by console brackets with carved fronts and arranged as a cupboard with two hinged and molded paneled doors flanked by vertical molded panels. Molded and broken base.

Height, 36 inches; length, 48 inches.

697—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

W. W. Seaman Jones

325

Rectangular shape. Molded top, with frieze fitted with two drawers with molded paneled fronts and turned wooden knobs. The body is arranged as a cupboard with two hinged doors with sunken paneled fronts and diamond-shaped medallions formed by raised moldings. These doors are separated and flanked by columnar pilasters with fluted capitals and tapering and vase-shaped shafts carved with imbrications, flutings and gadroonings. Plain broken plinth, molded base and shaped cross block feet. The sides are paneled to conform with the front.

Height, 3 feet 3 inches; width, 3 feet 2 inches; depth, 1 foot 6 inches.

Fifth and Last Afternoon

7000 698—SIXTEENTH CENTURY NORTH ITALIAN WALNUT CABINET

Rectangular shape. Molded and carved cornice and plain frieze carved with a bearded mask and rosettes supported by seven caryatids: four of queens, with drapery and voluted terminations; three of Tritons, with twisted fishtail terminations. Arranged as a cupboard, with hinged panel doors having in the centers bronze masks supporting swinging looped handles of bronze. Molded base.

Height, 3 feet 9 inches; width, 4 feet 7½ inches; depth, 1 foot 9½ inches.

2750 699—FIFTEENTH CENTURY ITALIAN WALNUT CANOPIED CATTEDRA

High paneled back, with molded cornice and plain frieze supported by two shaped brackets. The arms are shaped and voluted, the seat formed as a box with hinged lid and paneled front and sides, and the base molded.

Height, 7 feet 7 inches.

1400 700—SIXTEENTH CENTURY FRENCH WALNUT THRONE CHAIR

High back, with molded cornice and carved frieze supported by two pilasters having paneled shafts and Composite Corinthian capitals, enclosing a paneled center carved with acanthus-leaf rinceaux springing from a vase with flowers, tablets, a cherub and masks. Curved, molded and voluted arms on carved paneled supports. Seat formed as a box, with twin paneled front carved with linen folds.

Height, 6 feet 5 inches; length, 1 foot 9 inches; width, 3 feet 4 inches.

Signor Bardini has always attached particular importance to this chair as an admirable example of the French Renaissance. It came from the collection of M. Carrand, Director of the Lyons Museum, who bequeathed a large portion of his collection to the Bargello Museum, Florence.

J. M. Barnes

701—TWO SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIRS

1300 *✓* Straight back with fluted and astragalled side supports and acanthus-leaf carved finials and two horizontal splats carved with voluted scrollings and pointed leaves. Flat curving voluted arms on square supports with acanthus-leaf brackets, wooden seat with pierced apron carved in voluted scrolls, straight square legs and side rails, shaped back rail and deep front rail pierced and carved in scrolls and a center diamond-shaped medallion.

lus

702—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

Rectangular back, with gilded acanthus-leaf carved finials. Flat molded arms on curved acanthus-leaf carved supports, straight square legs and deep front rail carved with an oval escutcheon charged with a coat-of-arms, and with acanthus-leaf scrolls and volutes. Back and seat covered with crimson velvet, bordered and paneled with broad gold galloon and finished with silken fringe.

John R. Mannes

703—SEVENTEENTH CENTURY TUSCAN WALNUT ARMCHAIR

900 *✓* Rectangular back, with square side supports, acanthus-leaf carved finials and large horizontal quatrefoil-shaped splat carved with scrolled egg-shaped escutcheons and acanthus-leaf scrollings, straight flat molded arms on turned baluster-shaped supports, square and turned legs with shaped and carved front rails. Seat covered with Hungarian point embroidery finished with silken fringe.

900 701 *✓* Chair - J. M. Barnes

Fifth and Last Afternoon

704—SEVENTEENTH CENTURY FLORENTINE WALNUT ARM AND SIDE CHAIR

Mrs. R. C. Crane Jr

340

Sloping rectangular backs with gilded acanthus-leaf carved finials, the armchair with straight flat voluted arms and square supports. Straight square legs, with deep front rails pierced and carved with fleurs-de-lis, and square lower front, side and back rails. Seats and backs in original leather, secured with large and small rosetted brass-headed nails. The backs are gold-tooled, with square scrolled escutcheons charged with coats-of-arms, supported by *putti* surmounted by helmets and surrounded by scrolled and rosetted borders.

P. N. French Co.

705—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

296

Square back, with square side supports and gilded, carved and gilt finials, flat molded arms on turned baluster-shaped supports, square legs on square base rails and square back rail. Back and seat covered with leather, gold tooled, as to the back, with armorial shield and scrolled borders, and as to the apron, with bands of scrollings. Secured by round brass-headed nails and finished with silken fringe.

R. N. Seaman & Son

706—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

257

Straight backs, with square side supports and finials carved as honeysuckles and gilded. Flat molded arms on turned baluster-shaped supports, square legs and base rails. Backs and seats covered with contemporary leather, gold tooled, as to the backs, with scrolled shields charged with coats-of-arms surmounted by helmets and with palmette-shaped ornamentations, and as to the aprons, with bands of fleurons. Secured by double rows of round brass-headed nails and finished with silken fringes.

707—PAIR OF SEVENTEENTH CENTURY FLORENTINE WALNUT ARM-CHAIRS

N. W. Seaman Esq

240" Straight rectangular backs; one with turned ball finials, straight spirally turned arms on spirally turned supports, spirally turned legs, front and side rails and stretchers. Backs and seats in original leather, secured with large and small rosetted brass-headed nails, the seats finished with leather fringe, the backs repoussé with oval escutcheons charged with coats-of-arms and flanked by acanthus-leaf scrolls and stars.

708—SEVENTEENTH CENTURY NORTH ITALIAN WALNUT ARMCHAIR

Miss Lorey Esq

200" Straight back, with gilded acanthus-leaf carved finials. Flat curved, voluted arms on square supports, square legs with voluted feet, deep pierced and scroll carved front rails and square side rails. Seat and back in original leather, secured with large and small star-headed brass nails and finished with silk fringe. The back repoussé in a design of a central cartouche surrounded by acanthus-leaf scrollings.

709—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

N. W. Seaman Esq

750" Straight back with square side supports and finials carved as crowned eagles. Flat molded and voluted arms on square carved baluster-shaped supports, square legs, side and back rails and deep front rail carved with oval escutcheons and voluted scrolls. Back and seat covered with contemporary leather, gold tooled, as to the backs with scrolled shields charged with coats-of-arms surmounted by helmets and surrounded by a border of scrollings, and as to the aprons with bands of fleurons. Leather secured by double rows of round brass-headed nails and finished with silken fringes.

Fifth and Last Afternoon

W. W. Eganman Esq
710—PAIR OF SEVENTEENTH CENTURY FLORENTINE WALNUT ARM-
CHAIRS

750⁰⁰—Straight rectangular backs, spirally turned arms, supports, legs, front and side rails and stretchers. Backs and seats in original leather secured with brass-headed nails.

Mrs A. F. Crane Jr
711—PAIR OF SEVENTEENTH CENTURY FLORENTINE WALNUT ARM-
CHAIRS

700⁰⁰—Similar to the preceding.

A. W. French Esq
712—PAIR OF SEVENTEENTH CENTURY FLORENTINE WALNUT ARM-
CHAIRS

650⁰⁰—Similar to the preceding.

Mrs A. F. Crane Jr
713—SIXTEENTH CENTURY FLORENTINE WALNUT ARMCHAIR

300⁰⁰—Straight back, with square side supports and finials carved as Gothic leaves. Straight flat molded arms on turned baluster-shaped supports; turned legs and square base rails with paw terminations. Back and seat covered with contemporary leather, gold tooled, as to the back with a diamond-shaped medallion surrounded by a border of scrollings, and as to the apron with a band of scrollings, secured by large round-headed brass nails and finished with knotted silken fringe.

W. H. Johnson
714—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-
CHAIRS

700⁰⁰—Straight backs, with carved and gilt acanthus-leaf finials. Flat molded arms on turned baluster supports; straight legs and cross braces. Seats and backs in contemporary leather secured

[No. 714—*Continued*]

with brass-headed nails and finished with silk fringe. Backs tooled in gold with central scrolled armorial shields and palmette-shaped ornaments in the angles.

B. V. French Co.

715—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-
CHAIRS

500 " Similar to the preceding.

716—PAIR OF FIFTEENTH CENTURY FLORENTINE WALNUT CHAIRS

Straight square backs and seats, turned legs, side rails and stretchers. Seats and backs in original leather, secured with round-headed brass nails, finished with silk fringe.

B. V. French Co.

717—PAIR OF FIFTEENTH CENTURY FLORENTINE WALNUT CHAIRS

Straight square backs and seats, turned legs, side rails and stretchers. Seats and backs in original leather, secured with brass-headed nails and finished with silk fringe. Backs tooled in gold with a scrolled armorial escutcheon and floral borders.

240 "

Miss Lorenz Agens

718—PAIR OF SIXTEENTH CENTURY FLORENTINE WALNUT ARM-
CHAIRS

Square back, with square side supports and gilded, carved acanthus-leaf finials, flat molded arms on turned baluster-shaped supports, square legs on square base rails with paw terminations and shaped back rails. Backs and seats covered with leather, gold tooled, as to the backs, with quatrefoil medallions surrounded by paneled borders, and as to the aprons, with diamond-shaped medallions, secured by double rows of round brass-headed nails and finished with silken fringe.

650 "

540 " 715-a Chairs (3) *W. V. Seaman Agens*
540 " 715-B " (3) *Mr. Dawson*
220 " 715-c " (2) *W. V. Seaman Agens*
240 " 715-D " (2) *Geo L. Breen*

Fifth and Last Afternoon

719—SET OF TWO FIFTEENTH CENTURY FLORENTINE WALNUT CHAIRS

R. V. French Co

320 " Straight backs, with carved gilt shell-shaped finials, square scrolled cross legs with voluted feet pivoted as though to fold, and with turned front and back rails. Seats and backs in original leather fastened with round-headed brass nails and finished with silk fringe.

R. V. French Co.

720—PAIR OF FIFTEENTH CENTURY FLORENTINE WALNUT CHAIRS

320 " Similar to the preceding.

721—PAIR OF FIFTEENTH CENTURY FLORENTINE WALNUT CHAIRS

320 " Similar to the preceding.

722—PAIR OF FIFTEENTH CENTURY FLORENTINE WALNUT CHAIRS

320 " Similar to the preceding.

CUSHIONS AND TAPESTRIES OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

725—PAIR OF SIXTEENTH CENTURY FLORENTINE EMBROIDERED SILK CUSHIONS

R. V. Deaman & Sons

130 " Rectangular shape. Covered with blue silk, embroidered in gold with a diapered patterning of raised torsades surrounded by interlacements and scrollings.

Height, 15 inches; width, 18½ inches.

726—SIXTEENTH CENTURY FLORENTINE EMBROIDERED CUSHION

190 " Covered with red silk. Embroidered in colored silks, as to the center, with a scrolled armorial shield charged with a coat-of-arms mantled with foliage and surmounted by a helmet. This is surrounded by four large palmette-shaped figures of scrollings and flowers starting from conventional vases at the angles. Finished with silk tassels. *Height, 14 inches; width, 19½ inches.*

Miss Lorenz Agem

727—SIXTEENTH CENTURY FLORENTINE EMBROIDERED SILK CUSHION

2100 Rectangular shape. Covered with red silk, embroidered in colored silks and gold with a scrolled pear-shaped escutcheon charged with a coat-of-arms and surrounded by scrolled ribbons. At the angles are voluted and floral palmettes, and the border is of vases, scrolled acanthus leaves and flowers.

Height, 14 inches; width, 19 inches.

Miss Lorenz Agem

728—PAIR OF SIXTEENTH CENTURY FLORENTINE CUSHIONS

3000 Covered with red satin embroidered, in colored silks, as to the center, with figures of Justice carrying her scales and a female Bacchante pouring out a libation of wine from a vase. At the angles are palmette-shaped figures of scrollings and flowers. Border of scrollings and vases. Finished with silk tassels.

Height, 15½ inches; width, 20½ inches.

Miss Deaman Agem

729—PAIR OF SIXTEENTH CENTURY FLORENTINE EMBROIDERED SILK CUSHIONS

3000 Rectangular shape. Covered with red silk, embroidered in gold and colored silks with oval medallions occupied by figures of Minerva with spear and shield and Diana with a bow, enclosed by a border of medallions and acanthus leaves and surrounded by scrolled ribbons. At the angles are scrolled palmettes, and the borders are of acanthus-leaf scrollings symmetrically diapered. Finished with tassels.

Height, 15 inches; width, 19½ inches.

Fifth and Last Afternoon

730—SIXTEENTH CENTURY FLORENTINE EMBROIDERED SILK CUSHION

220" Rectangular shape. Covered with red satin, embroidered in gold and colored silks with a scrolled escutcheon charged with a coat-of-arms and with voluted and floral palmettes at the angles and with a border of acanthus-leaf scrollings and flowers.

Height, 21 inches; width, 15 inches.

731—SIXTEENTH CENTURY FLORENTINE EMBROIDERED CUSHION

140" Covered with red silk embroidered in colored silks, as to the center with a two-headed eagle surmounted by a crown and displaying a shield charged with a coat-of-arms. In the angles are heraldic eagles. Surrounded by a border of scrollings and flowers. Finished with silk tassels.

Height, 20½ inches; width, 15½ inches.

732—FIFTEENTH CENTURY FLORENTINE TAPESTRY COVER

425" Rectangular shape. Woven to simulate an Asia Minor rug, with a field of quatrefoil-shaped interlacements, inner and outer guards of square quatrefoiled rosettes, main border with a diapered pattern of looped interlacements and leaves, and outer border of looped tassels.

Length, 11 feet 5 inches; width, 6 feet 10 inches.

733—SEVENTEENTH CENTURY HERALDIC TAPESTRY PANEL

725" Rectangular shape. The center woven with a central square panel, occupied by a scrolled and shaped shield charged with a coat-of-arms, and surrounded by an arabesque patterning of scrolled acanthus leaves and cornucopias filled with fruits and leaves. The border is of meander pattern of acanthus-leaf scrollings separated by fluted vases. The whole patterned in light colors on dark grounds.

Height, 8 feet 9 inches; width, 9 feet 4 inches.

Mrs. C. C. Clark

734—SEVENTEENTH CENTURY ITALIAN HERALDIC TAPESTRY PANEL

725^u Rectangular shape. The center woven with a central square panel, occupied by a scrolled and shaped shield charged with a coat-of-arms, and surmounted by an arabesque patterning of scrolled acanthus leaves and cornucopiae filled with fruits and leaves. The border is also of meander pattern of acanthus-leaf scrollings separated by fluted vases. The whole patterned in light colors on dark grounds.

Height, 8 feet 9 inches; width, 9 feet 4 inches.

P. W. French Co.

735—SEVENTEENTH CENTURY FLEMISH VERDURE TAPESTRY PANEL

4100^u Rectangular shape. The center woven in a "verdure" design of large scrolled, pointed and serrated leaves in varying shades of green on a dark ground and intertwined with anemone, iris and other flowers, buds and leaves, and with birds. The border is a broad band of flowers and fruits, woven in their natural colors, and leaves on a light ground.

Height, 11 feet 3 inches; width, 9 feet 1 inch.

P. W. French Co.

736—SEVENTEENTH CENTURY FLEMISH VERDURE TAPESTRY PANEL

4100^u Rectangular shape. The center woven in a "verdure" design of large scrolled, pointed and serrated leaves in varying shades of green on a dark ground and intertwined with anemone, iris and other flowers, buds and leaves, and with birds. The border is a broad band of flowers and fruits, woven in their natural colors, and leaves on a light ground.

Height, 10 feet 8 inches; width, 11 feet 2 inches.

737—SIXTEENTH CENTURY ITALIAN TAPESTRY PANEL

W. W. Seaman Agent

Rectangular shape. Woven with episodes of the Siege of Troy.

5100" In the center are the figures of Paris, in classical armor, and Helen in a loose robe and wearing a close-fitting cap. On either side are the trunks of trees, that on the left being an apple tree with a small animal below preparing to climb it and a scrolled escutcheon charged with a coat-of-arms above, while that on the right is an oak tree with a parrot perched on one of the branches. On the left is Diomedes with the captured Palladium, and on the right Achilles seizing Polyxena. On the extreme right is a city gate. In the distance a landscape with figures and a castle. The architecture and costumes, with the exception of that of Paris, are Italian of the sixteenth century. Surrounded by a border of a laurel-leaf garland and clusters of fruits, flowers and leaves.

Height, 5 feet 7½ inches; width, 13 feet 9 inches.

FURNITURE OF THE FIFTEENTH, SIXTEENTH
AND SEVENTEENTH CENTURIES

738—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

W. W. Seaman Agent

220" Rectangular shape, with molded and dentelled cornice, paneled frieze fitted with drawer, arranged as cupboard with hinged paneled door, having in the center an applied carving of a scrolled and voluted lion mask. The sides have scrolled and voluted round-arched niches occupied with carved figures of bearded men, manacled and wearing Phrygian caps, on brackets. Molded base.

Height, 4 feet; width, 1 foot 10 inches.

739—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

570 " Rectangular shape, with molded top carved with two bands of flutings. The frieze fitted with two drawers, separated and flanked by carved voluted lions' masks and with sunken paneled fronts carved with voluted strapwork scrollings. The lower part is arranged as a cupboard with two hinged sunken paneled doors separated and flanked by narrow vertical panels carved with floral rosettes. The plinth is carved with circular fluted rosettes and the base is molded and fluted. On double fluted block feet separated by voluted carved fan-like ornamentations. Swinging scrolled and looped handles of bronze.

Height, 4 feet 2 inches; width, 3 feet 4 inches; depth, 1 foot 3 inches.

740—FIFTEENTH CENTURY NORTH ITALIAN CARVED, PAINTED AND GILDED WOOD OVERMANTEL

90 " Rectangular shape. Of molded and carved wood painted in gold on a blue ground and divided, horizontally, into sections by molded cornices and friezes enriched with carved acanthus-leaf scrollings, and vertically, into three divisions by four Ionic pilasters with shafts and pedestals paneled and carved with candelabra and acanthus-leaf scrolls. In the middle section these divisions form niches with round-arched tops, shell pediments and spandrels carved with scrollings.

Height, 47 inches; width, 53 inches.

741—SIXTEENTH CENTURY BRESCIAN WALNUT CABINET

450 " Rectangular shape, with molded and carved cornice and frieze, fitted with two drawers with paneled and carved fronts separated and flanked by acanthus-leaf carved console brackets, which also form drawer fronts, and supported by three pilasters with paneled and carved fronts. Arranged as a cupboard with hinged doors, the fronts with round-arched panels enriched by radiating and horizontal flutings. On molded and carved base and paw feet.

Height, 4 feet 2 inches; length, 4 feet 1 inch; depth, 1 foot 9 inches.

R. C. Schenck
742—SIXTEENTH CENTURY VENETIAN WALNUT CABINET

3750

Rectangular shaped, with molded cornice and frieze flanked by dies carved with fleurs-de-lis, supported by pilasters carved with female caryatids, pendants of fruits and leaves and tassels. Arranged as a cupboard with hinged doors, each having two broken and three plain molded panels, with carved masks in center panels. Molded base and shaped bracket feet.

Height, 4 feet 8 inches; width, 3 feet 5 inches; depth, 1 foot 6 inches.

P. V. French Co
743—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

3750

Rectangular shape, with molded and carved top. Apron divided by three carved console brackets and fitted with two panel-fronted drawers. The lower portion divided into two portions by bearded and female caryatids, with flower and leaf pendants, having between two sunken paneled hinged doors with turned wooden knobs, molded and gadrooned base and paw feet.

Height, 4 feet 2 inches; width, 5 feet; depth, 2 feet 1 inch.

744—FOURTEENTH CENTURY FLORENTINE INLAID WALNUT MADIA
OR BREAD CHEST *Mrs. Lorenz Agent*

8600

Rectangular shape, with hinged lid having a molded front. The body of the chest is divided vertically into three parts, the center of which is enriched by sunk and raised molded panels surrounded by bands of geometrical inlay. This is flanked by squares with diagonal bands of inlaid fleurons. These side sections are shaped below so as to form a cusped arch with carved rosettes at the points.

Height, 3 feet; width, 5 feet; depth, 2 feet.

Signor Bardini considers this as a very interesting piece on account, not only of its rarity, but of its exceptional state of preservation and rich patina.

745—FOURTEENTH CENTURY SIENESE PASTIGLIA DECORATED CASSONE

G. W. French Co.

3900 Rectangular shape, with domed, hinged and molded lid decorated with painted panels of interlacements. The front is surmounted, in pastiglia work, with a band of eight-pointed star-shaped sunken medallions enclosing conventional foliage sprays; within the border, on a ground decorated in relief with scrolled sprays of pointed leaves, is a central round and cusped arched panel, the arch supported on spirally fluted pilasters, enclosing a heraldic figure of a statant lion on a ground *semé* with floral sprays. This is flanked by two quatrefoil-shaped medallions enclosing shields charged with coats-of-arms. On base shaped with a series of cusped pointed arches. The sides are decorated with quatrefoil medallions, on grounds of scrolled sprays of pointed leaves, and enclosing figures of animals.

Height, 3 feet 5 inches; length, 5 feet 5½ inches; width, 2 feet 1½ inches.

746—FOURTEENTH CENTURY FLORENTINE IRON-BOUND PAINTED COFFER

G. W. French Co.

77500 Rectangular shape, with hinged lid having side braces. The front and sides are decorated in colored gesso with a raised diapering of large fleurs-de-lis enriched with stalks of trefoil blossoms, and with two heart-shaped escutcheons surmounted by bishops' mitres. Above and below are bands of diamond-shaped patternings in raised gesso. Vertically banded with seven straps of wrought iron shaped with recurrent heart-shaped bosses. Shaped apron painted with masks.

Height, 1 foot 11½ inches; length, 4 feet 7 inches.

This coffer came from the Hospital of Santa Maria Nuova, Florence.

P. V. French Rec.

747—EARLY FOURTEENTH CENTURY PADUAN PAINTED CASSONE

550" Boat-shaped, with arched hinged cover and side braces. The entire cassone is covered with painted leather and the body is strapped with two bands of wrought iron. The front is painted in a design of a central circular medallion with red ground, surrounded by green, with a banded laurel-leaf wreath which encloses a shaped armorial shield. The ground is divided into twelve squares of alternate conventional wave pattern diaperings in red and white and A-shaped figures entwined with white looped ribbonings on blue ground. On molded cross-brace feet.

Height, 16 inches; length, 4 feet 9 inches; depth, 17 inches.

This cassone is considered to be one of the earliest in existence. Consideration being had as to its age, its state of preservation is remarkable.

P. V. French Rec.

748—FIFTEENTH CENTURY FLORENTINE CARVED WALNUT CASSONE

425" Rectangular shape, with molded and carved hinged lid. Front with one long panel surrounded by a ribbon-bound band of fruits and leaves flanked by nude male caryatids. Molded base and carved and molded bracket feet.

Height, 1 foot 11 inches; length, 5 feet 8 inches; width, 2 feet 1 inch.

P. V. French Rec.

749—SIXTEENTH CENTURY PADUAN CARVED WALNUT CASSONE

425" Rectangular shape, with molded, domed and hinged lid and frieze carved in low relief with a band of guilloche patterning. The front is decorated with a panel carved in low relief with a voluted shield charged with a coat-of-arms, flanked by scrollings of oak leaves and acorns, vine leaves and bunches of grapes and surrounded by a border of trefoil meander patterning. At the angles are female caryatid figures. Incurved base carved with astragalled flutings and carved paw feet.

Height, 2 feet 6 inches; length, 6 feet 11½ inches; width, 2 feet 3 inches.

750—SIXTEENTH CENTURY FLORENTINE CARVED WALNUT CASSONE

3500 Rectangular shape, with carved and molded hinged lid. The front is divided by rosette and acanthus-leaf carved borders into three panels; the center carved with a scrolled armorial escutcheon surmounted by a cherub and the side ones with standing figures of winged *putti*. Gadrooned base forming a drawer front at one end and paw feet.

Height, 2 feet; length, 5 feet 6 inches; depth, 1 foot 10 inches.

751—SIXTEENTH CENTURY FLORENTINE CARVED AND GILDED WALNUT CASSONE

1800 Sarcophagus-shaped, with molded and domed hinged lid carved with plaited strapwork. Frieze carved with flutings and ornamented astragals and lower part of body carved, between bands of bead and reel and twisted ribbon pattern, with scrolled oval escutcheon charged with a carved coat-of-arms and supported by winged youthful sphinxes terminating in scrolled acanthus leaves and flowers upheld by two standing figures of *putti*. At the angles are acanthus leaves and voluted scrollings terminating in female heads. On carved paw feet. Carving heightened by gilding.

Height, 2 feet 1 inch; length, 5 feet 5½ inches; width, 1 foot 9 inches.

752—SIXTEENTH CENTURY FLORENTINE INLAID WALNUT CASSONE

4000 Rectangular shape, with molded, domed and carved hinged lid, inlaid in light and darker colored woods with oval and octagonal medallions. The front is divided into three panels inlaid in light-colored woods, the center with a scrolled armorial escutcheon charged with the Florentine lilies, those on either side with arabesque scrollings of winged dragons, *putti*, lions, birds and scrollings. Carved and molded base and large paw feet.

Height, 28 inches; length, 4 feet 5 inches; depth, 26 inches.

- 7000—753—SIXTEENTH CENTURY BOLOGNESE INLAID WALNUT CASSONE
Rectangular shape, with molded and domed hinged lid inlaid, in light-colored woods, with scrolled medallions and interlacements. Front divided into three panels with raised moldings, the center inlaid with an oval escutcheon supported by *amorini*, the side ones with figures of Venus in a triumphal car drawn by sheep driven by *amorini*. At the angles are caryatids formed as winged sphinxes, with acanthus-leaf terminations. Molded and carved base and paw feet.

Height, 2 feet 1 inch; length, 5 feet 8 inches; width, 1 foot 11 inches.

- 4750—754—SIXTEENTH CENTURY BOLOGNESE WALNUT CASSONE

Rectangular shape, with molded and fluted top and frieze carved with oval and circular medallions separated by voluted console brackets, supported by paneled pilasters carved with cherubim on voluted console brackets. Arranged as a cupboard with hinged paneled doors carved with oval medallions surrounded by turned rosettes. Molded base and plain plinth, on square base rails with carved terminations.

Height, 4 feet 2 inches; width, 5 feet 5 inches; depth, 1 foot 4 inches.

- 658—755—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Rectangular shape, with molded and dentelled cornice and frieze, with two drawers separated and flanked by gryphons' masks, supported by three tapering turned and carved baluster-shaped pilasters with Ionic capitals. Arranged as cupboard, with two pairs of paneled hinged doors. Molded broken base.

Height, 4 feet 3 inches; width, 6 feet 2 inches; depth, 2 feet 3 inches.

W. W. Seaman Agent

756—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

\$500 Rectangular shape, with molded top broken by three dies with carved fronts which divide the frieze into two divisions, each fitted with a drawer with molded front. The lower portion is divided by two bearded and one female caryatid, with tapering carved pedestals, into two divisions, each fitted with a hinged door having paneled fronts and centers carved with bearded masks. On molded base with plain plinth.

Height, 4 feet 4½ inches; width, 5 feet 7½ inches; depth, 1 foot 11 inches.

Mr. Fiorini

757—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

3000 Rectangular shape, with molded cornice and frieze, with two drawers having paneled fronts, separated and divided by three console brackets, supported on three pilasters with tapering fluted shafts and voluted capitals. Arranged as a cupboard, with two hinged paneled doors. The sides are paneled to correspond. On molded base, the plinth fitted with two drawers having paneled fronts. Swinging loop handles of bronze.

Height, 5 feet 11 inches; width, 6 feet 2 inches; depth, 2 feet 5 inches.

W. W. Seaman Agent

758—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

4500 Rectangular shape, made in two parts. The upper part, with molded cornice and fluted frieze supported by two pilasters with paneled fronts carved with stems of interlacing leaves, is fitted with six long and four square drawers of later date with original paneled fronts surrounded by bands of carved guilloche patterning and with turned knobs. The lower portion is divided by three broad Ionic pilasters, with twin shafts paneled and carved with guilloche patterning, into two sections with paneled hinged doors. Molded base and ball feet.

Height, 6 feet; width, 3 feet 9 inches; depth, 1 foot 6 inches.

759—SIXTEENTH CENTURY LIGURIAN WALNUT CABINET

3200 Rectangular shape, made in two parts. The upper part, with molded and carved cornice and modillioned frieze supported on three fluted Ionic pilasters, is arranged as a cupboard with two paneled hinged doors surrounded by heavy raised molding carved with rosettes, the panels carved with flat acanthus-leaf scrollings and projecting female heads. The lower part, with carved top and frieze carved with gadroonings forming the fronts of two drawers, is divided by three fluted Ionic pilasters into two parts, with hinged doors matching those above, the panels carved with voluted strapwork. On molded and carved base and ball feet.

Height, 6 feet; width, 4 feet; depth, 1 foot 9 inches.

760—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

1300 Rectangular shape, made in two parts. The upper portion, with a molded and dentelled cornice and plain frieze supported by two caryatid figures terminating in tapering pedestals and paw feet, has been, at a later date, partitioned into eleven drawers, with paneled fronts and a central compartment with a hinged door, the front of which is architecturally treated with a broken pediment and molded cornice. The lower portion, with a molded and carved top and modillioned frieze, fitted with a carved front drawer supported by two female caryatids with tapering pedestals and flanked by two detached turned baluster-shaped columns, is arranged as a cupboard with hinged door having a paneled front with raised molding. Molded base and paw feet. Drop looped handles of chased bronze to all drawers and doors.

Height, 6 feet; width, 3 feet 3 inches; depth, 1 foot 6 inches.

P. M. French Co.

761—SEVENTEENTH CENTURY LIGURIAN WALNUT CABINET

450 *cc* Rectangular shape, made in two parts. The upper portion, with broken straight pediment, its finial made in the form of a broken pedimented round-arch niche, molded cornice, supported by two detached columnar pilasters, and frieze with raised center panel and divided by modillions, is arranged as a cupboard with two molded and raised paneled hinged doors. The lower portion, with molded top, supported by console brackets and broad pilasters with paneled and oval medallion carved fronts, and triple paneled frieze carved with a cherub, is also arranged as a cupboard with two molded and raised paneled hinged doors. Molded base, ball feet and paneled sides.

Height, 7 feet 10 inches; width, 3 feet 6 inches; depth, 1 foot 6 inches.

This piece illustrates most admirably the French influence received, by way of Lyons, by the North Italian furniture makers of the seventeenth century.

Guio G. Orsani

762—PAIR OF FIFTEENTH CENTURY FLORENTINE WALNUT GRADINI

Rectangular shape. The pair form two incurved sections, one superimposed on the other and carved with a diapered patterning of plaited strapwork. In the center of the lower section is a scrolled oval escutcheon charged with the coat-of-arms of the Arnolfi family of Florence, flanked by medallions carved respectively with the letters "L" and "E."

Height, 1 foot 3 inches; width, 6 feet 6 inches.

375 *cc* These "Gradini" were used by the Florentines of the Renaissance for the display of majolicas, bronzes and glass.

763

Fifth and Last Afternoon

with 762
763—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Rectangular shaped, with broken molded cornice and fluted frieze supported in front by three fluted and astragalled Ionic pilasters and with two corresponding pilasters at the sides. Arranged as a cupboard, with two hinged paneled doors flanked by narrow vertical molded panels. Incurved gadrooned and molded base on four carved paw feet.

Height, 4 feet 2 inches; width, 6 feet 10 inches; depth, 2 feet 7 inches.

R. N. French 160
764—FOURTEENTH CENTURY SIENESE PASTIGLIA COFFER

370-6-12
Rectangular shape, with molded and domed hinged lid. The front has a molded panel decorated in gilded pastiglia with an arcading of pointed and cusped arches supported by spirally scrolled pilasters, the four center ones occupied by three women in flowing robes, two warriors in a boat, two women and a warrior at a city gate, and a woman with drawn sword confronting a warrior, the two side ones with shaped shields surmounted by helmets, mantled with scrollings and charged with coat-of-arms. Above and below are bands of heraldic passant lions separated by heart-shaped acanthus leaves, and the panel is flanked by vertical panels of scrollings, interrupted in the center by heart-shaped cartouches. The base is molded.

Height, 2 feet 5½ inches; length, 5 feet 11 inches.

R. N. French 160
765—FIFTEENTH CENTURY PAINTED FLORENTINE CASSONE

3570-12
Rectangular shape, with hinged lid having a molded edge, plain sunken paneled front, decorated with three painted panels surrounded by raised moldings, borders painted with leaf scrollings, quatrefoils and diamond-shaped interlacements and eight raised turned rosettes. Molded base, with plinth painted with a pat-

[No. 765—*Continued*]

tern of scrollings. Plain wrought-iron lock plate. The three painted panels, probably by Dello-Delli (1404-1466), though decoratively similar, are unrelated in subject. One is devoted to the life of Apollo. On the left the god is seen, armed with a bow and arrow, destroying the serpent Python, while on the right he pursues Daphne, who is changing into a laurel tree. In the background he stands conversing with Cupid, who is credited with inducing him to seize Daphne. The center panel suggests the use of this cassone as a marriage chest, for it shows a young Florentine bridegroom, accompanied by his father and attendants bearing gifts, approaching a young prince who stands at the gate of his castle. In the background stands the bride. The other panel probably illustrates a contemporary novella; it shows a youth seated at a table under an arched pavilion with an older man at side. On the left is a maiden plucking fruit from a tree; on the right a nude figure bathing in a stream of water; in the distance is a female figure.

Height, 2 feet 2 inches; length, 6 feet 3½ inches; width, 2 feet 3 inches.

5254 766—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CASSONE

Rectangular shaped, with molded and domed hinged lid carved with shallow flutings. The front is paneled and carved with an oval scrolled cartouche in the center, surmounted by a winged mask and supported by two winged female sphinxes terminating in bold acanthus-leaf scrollings interspersed with coiled serpents and winged dragons. Lower portion carved, fluted and astragalled. Supported on carved paw feet.

Height, 2 feet 3 inches; length, 5 feet 9 inches; width, 2 feet.

N. N. Seaman Agent

767—FIFTEENTH CENTURY FLORENTINE CARVED AND INLAID WALNUT CASSONE

2407

Rectangular shape, with domed hinged lid molded and carved with imbrications, and fluted and astragalled frieze, supported at the angles by carved scrolled medallions and wings. The front is paneled, bordered with a band of inlay and a molding, and is occupied by a view of the Florentine square, Piazza Sta. Croce, with palaces, executed in intarsiata work. The ends are plainly paneled, with the Monastery device of "O.S" in circle with cross. The base is molded and carved with an acanthus-leaf bordering and the plinth is carved with a meander pattern of scrolls and pointed leaves. On large paw feet.

Height, 3 feet 5 inches; length, 7 feet 5 inches; width, 2 feet 9 inches.

N. N. Seaman Agent

768—FIFTEENTH CENTURY VENETIAN INLAID WALNUT CASSONE

1506

Rectangular shape, with sunk paneled, molded and inlaid hinged lid. The front is divided into four square panels surrounded by bands carved with florid Gothic pointed-leaf meanders and enclosed by inlaid moldings. Bordered by inlaid bands of geometrical interlacements and sunken panels molded and carved with pointed-leaf patternings and occupied alternately by banded laurel-leaf wreaths and pointed-leaf carved medallions, the centers of which are carved bosses surrounded by curved Gothic traceries. The shaped plinth is carved with bands of acanthus leaves and enriched flutings and the base is molded.

Height, 2 feet 6 inches; length, 6 feet 1 inch; width, 2 feet 1 inch.

Uto Berner Agent

769—FIFTEENTH CENTURY FLORENTINE GILT GESSO DECORATED
CASSONE

5010 Rectangular shape, with molded, domed, hinged lid and frieze decorated with gilt gesso work on green ground in a pattern of scrolls, volutes and trefoils. The front is decorated with a panel bordered by a raised molding and occupied by gilt gesso work on a green ground in a pattern of urn-shaped vases, acanthus-leaf scrollings and large flowers, with a circular medallion in the center enclosing a shield charged with a coat-of-arms on a red ground, the whole flanked by two paneled pilasters with acanthus-leaf capitals and shafts decorated in gesso work with stems of pointed leaves rising from urn-shaped vases. The sides are decorated with panels of gilt gesso work on green grounds in a pattern of cusped quatrefoil Gothic tracery, and the plinth with a band of gesso work in a pattern of scrolls, volutes, pointed leaves and vases. Molded base.

Height, 2 feet 9 inches; length, 6 feet 2½ inches; width, 2 feet 2½ inches.

Harveen Bros

770—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

11.4000 Rectangular top with molded edge and fluted scalloped apron, on bracketed cross braces and shaped molded supports carved with bold volutes and acanthus leaves, and ending in lions' legs and paws. Heavy shaped longitudinal stretcher secured by keyed tenons.

Height, 2 feet 9 inches; length, 8 feet 11½ inches; width, 3 feet 5 inches.

Fifth and Last Afternoon

771—SIXTEENTH CENTURY CENTRAL ITALIAN WALNUT TABLE

Rectangular top with molded edge and chamfered cross braces, on lyre-shaped voluted supports, on carved bases with large paw terminations. Longitudinal shaped stretcher secured by keyed tenons and enriched with incised, gilded scrollings.

R. V. Seaman Agent

772—SIXTEENTH CENTURY PERUGIAN WALNUT TABLE

1000 *1000* Rectangular top with molded edge, and fluted and scalloped apron on shaped supports carved on one side with volutes, oval escutcheons charged with a coat-of-arms and pointed leaves, ending in paw feet and shaped and carved base rails. Longitudinal shaped stretcher secured with keyed tenons.

Height, 2 feet 8 inches; length, 7 feet 2 inches; width, 2 feet 4½ inches.

Mr. Fiorintini

773—SIXTEENTH CENTURY FERRARESE WALNUT TABLE

875 *875* Rectangular top with molded and fluted edge, with heavy scrolled, voluted and leaf-carved supports on shaped voluted and incised base rails. Shaped longitudinal stretcher, secured into end supports by keyed tenons.

Height, 2 feet 9 inches; length, 10 feet 4½ inches; width, 2 feet 8½ inches.

Henry Bros.

774—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

990 *990* Rectangular top with deep molded and fluted edge, on molded and voluted supports carved with central acanthus leaves and with lions' legs and paws. Longitudinal shaped stretcher secured with keyed tenons.

Height, 2 feet 8 inches; length, 10 feet 3 inches; width, 2 feet 10 inches.

G. W. French

775—SIXTEENTH CENTURY BOLOGNESE WALNUT TABLE

157 0" Rectangular top with molded and fluted edge, on bracketed cross braces and shaped molded supports, carved with bold volutes and ending in lions' paws. Shaped longitudinal stretcher incised with gilded lines and secured by keyed tenons.

Height, 2 feet 8 inches; length, 11 feet 2½ inches; width, 2 feet 11½ inches.

Valher Gillette

776—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

137 0" Rectangular top with molded edge, on lyre-shaped supports, pierced and carved in a design of central fleurs-de-lis, voluted scrolls and acanthus leaves on shaped and scrolled base rails. Square molded longitudinal stretcher secured with keyed jaws to end supports.

Height, 2 feet 11 inches; length, 8 feet 3 inches; width, 2 feet 11 inches.

Geo. L. Grease

777—FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CABINET

172 0" Rectangular shaped, with serpentine front. Molded cornice, with frieze inlaid with intarsia work in a band of geometrical interlacements. The front and sides divided into sections by five vertical molded panels of geometrical interlacements. Arranged as a cupboard, the front, with two hinged doors, having paneled fronts bordered with bands of diamond and twisted ribbon interlacement, patterned inlay and bronze knobs. The sides are paneled to correspond. Molded base with inlaid plinth.

Height, 3 feet 9 inches; length, 8 feet 6 inches.

T. Tolentino

778—FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CASSA-
PANCA

102500

Rectangular shaped. Straight back and pedestal arms with flat voluted arm-rests. Back paneled with large molded panels surrounded by borders of diamond-shaped inlay and narrow vertical molded panels of double guilloche pattern inlay. Seat formed as a box, with molded hinged lid and paneled front bordered with band of inlay. Molded base, with inlaid plinth and molded platform base, the front and side enriched with inlaid band of Greek key pattern.

Height, 3 feet 8 inches; length, 8 feet 2 inches.

E. Segre

779—SIXTEENTH CENTURY TUSCAN CARVED AND GILT WOOD
FRAME

8000

Rectangular shape. Molded cornice and frieze, carved, in relief, with scrolled acanthus leaves and flowers, supported on two half-round pilasters with Composite Corinthian capitals, shafts carved with linked acanthus-leaf scrollings, molded bases and square pedestals carved with voluted scrolls. Plinth carved, in relief, with a half figure holding acanthus-leaf scrollings and molded base. Inner molded and scroll-carved frame. Entirely gilt.

Height, 4 feet 9 inches; width, 4 feet 6½ inches.

Inside, 32 by 37 inches.

780—SIXTEENTH CENTURY TUSCAN GILDED WALNUT FOUR-POST
BED

4000 *4000* Posts formed as Doric columns, encircled by reeded rings lacquered in gold, on a black ground, with spirally disposed vine leaves and tendrils, and supported on square pedestals. Above is a molded and modillioned cornice supporting vases of flames at the angles and with a ceiling divided by molded stiles into square and octagonal panels. Below the cornice is a knotted silken fringe. The headboard is paneled, supported at the sides by voluted brackets and carved with an oval scrolled medallion enclosing a figure of Sleep shown as a nude nymph reclining and holding an orb, with the towers and Duomo of Florence in the distance. The medallion is supported by two winged dragons. Above is a shaped cresting carved with an oval scrolled medallion flanked by acanthus-leaf scrollings; the side and foot rails are molded, bracketed and carved in the center with cherubim having voluted scrolls in place of wings. On pear-shaped feet, carved with imbrications and beads. The paneled ceiling is painted with subjects of the "Life of the Virgin." In the center is the kneeling Virgin, above whose head the two First Persons of the Trinity hold a crown, while the Dove of the Holy Spirit descends. This panel is surrounded by others containing angels playing musical instruments, while at the four corners are octagonal panels of Virtues. Beyond these, again, are other panels of angels, and at the angles scenes from the Life of the Virgin, including the Annunciation, the Visitation and the Nativity.

Height, 1 foot 6 inches; length, 7 feet 9 inches; width, 6 feet.

781—SIXTEENTH CENTURY NORTH ITALIAN GILDED WALNUT LOW POST BED

Mrs. Lorenz Agner

4100

The four posts are formed as heavy columns with spirally fluted and acanthus-leaf carved shafts, with capitals carved with shields and floral festoons, molded bases and urn-shaped finials carved with the figures of *putti* holding floral festoons. These columns rest on square pedestals with turned medallions and on turned pear-shaped feet. The headboard is paneled with an oval scrolled medallion enclosing a figure of Somnus, shown as a winged youth holding an orb representing the sun and moon in one hand. Above is a shaped cresting carved in the center with an oval escutcheon carved with a floriated cross and the initials "D. B." and flanked by conventional dolphins with scrolled tails. The side rails are plain, with voluted brackets.

Height, 6 feet; length, 7 feet 4 inches; width, 5 feet 9 inches.

782—SIXTEENTH CENTURY BRESCIAN CARVED AND GILT WALNUT LOW POST BED

E. Segre

8250

The posts are of baluster shape, with shafts carved with pointed leaves and pear-shaped finials carved with gadroonings, rosettes and pineapples. The headboard is paneled, carved with acanthus-leaf and flower scrollings and surmounted by a shaped and voluted cresting with an oval medallion carved with a figure and by scrollings of pointed leaves and volutes. The end and sides are carved with acanthus-leaf rinceaux, the footboard being surmounted by a shaped voluted cresting carved with scrollings and a medallion charged with a coat-of-arms. The legs are straight and carved with large acanthus leaves with voluted ends.

Height, 5 feet; length, 7 feet 2 inches; width, 6 feet.

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